# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## NYM CRINKLE'S FEUILLETON

**The Latest of Edward Harrigan's Productions—Waddy Googan a Graphic Sketch of the Low and Fast Life of the Metropolis—A Series of Vivid, Mimetic, Realistic Sketches—The Author's Methods Analyzed—Incidents Instinct with Motion and Color—The Difference between Simulation and Formulation—Denman Thompson's Mistake in Pulling the Framework of The Old Homestead out of Proportion—The Premature Activity of the Fall Season.**

The order of heavy vaudeville which Mr. Edward Harrigan some years ago invented, and which he has supplied year after year with remarkable fecundity, made a new departure in local entertainments The latest of his series shows sufficient changes in theme and method to indicate on what line Mr. Harrigan's abilities were growing.

Waddy Googan, like all the other sketches that preceded it from his pen, deals purposely with low and fast life in the metropolis, using contrasts of avocation and environment rather than contrasts of character as a means of brightening and enlivening his story.

But, unlike the other sketches, it leaves out the negro minstrel element and attempts to deal with what would be in any other treatment a melodramatic story.

We thus have Mr. Harrigan attempting to be a dramatist without succeeding in making a drama Waddy Googan, despite its romantic motives, remains a series of local sketches—vivid, mimetic, realistic and strongly contrasted, though not strongly knit.

In the centre of this rapidly revolving ensemble of forty-two personages who come and go, come and go, with abundant vivacity and unmistakable abandon, is Mr. Edward Harrigan in the not deceptive person of Waddy Googan, furnishing a running comment on the times, making humorous and satirical sallies, and conspicuously acting like the ring-master, whose periphery of motion is governed by his whip and voice.

The exact difference between this and all the other Prosperos who call their material round them on the Enchanted Island of the stage is that the others called their material out of their imagination, and Mr. Harrigan sweeps his up from the actual alleys and highways of real life.

He does not in any range of his work show the imaginative or creative faculty. His stories are invariably the thin and hackneyed legend of the penny dreadful or the *Working girl's Own*. His dramatic instincts invariably fall short of what may be called suspensive interest. A crisis with him drops into mere hilarity at the supreme moment, and all his attempts to work out the serious situation dissipated themselves in a sentiment of pathos without the action, or a flare of contrasting eccentricity without the human conviction.

But in spite of all this he has managed, as no other homely worker in the local field has managed, to make the real pictures and fragments of life that he has gathered dovetail themselves into incidents that are curiously instinct with motion and color and that are instantly recognizable in his mosaic as bits of the actual phantasmagoria of metropolitan existence that whirls about us continually.

At every new venture at the Park Theatre we feel that Mr. Harrigan has been out with his basket foraging afresh. With something like a Dickens' instinct he has poked into all the darksome places, looking for the archetypal bum, the typical tramp, the genetic swell, the representative Irishman half-Americanized. We know that he has gone out purposely seeking for the common and lowly that is never thought of in our daily experience; that he has studied the shadowy corners of the docks, the dumping ground and the slum, intent only on bringing back on the camera of memory the thing as it was.

Such a gatherer may be a playwright, or a specialist, or a *savant*. He is not apt to be a dramatist, a poet or a philosopher.

Mr. Harrigan's museum of natural specimens is, however, interesting. He shows a special knack of arrangement. He chips you off a piece of every social stratum, and the stone that in the field is only debris becomes in the cabinet a demonstration and a record.

There is, too, in his work the boldness and frankness of the scientific method, without the reticence and softening influence of the ideal method.

Science anywhere is only a gatherer. It is philosophy and poetry that synthesizes and creates. As the clever author of Robert Maitland says, "All great events take place in the intellect."

It is Darwin's collections, not his deductions, that have made him great.

And so with our little mimetic Darwin at the Park Theatre, who is a keen observer, and puts very bravely before you all that he has gathered.

Waddy Googan goes unintimidated into the dockyards, the disreputable dance-house, the dumping ground. It shows you the kind of people who live and clash all round us It doesn't extenuate; it doesn't palliate; it never hesitates. So veracious are these types and incidents in their strong prejudices and their candid expressions that there is in them all a stereoscopic deception quite distinct from an artistic illusion.

I may remark here, in passing, that something of the same thing may be seen in Denman Thompson's Old Homestead. Mr. Thompson does not simulate—he formulates. Josh Whitcomb is not a creation. It is essentially Denman Thompson, and Denman Thompson has consistently worked from the start, not to create anything, but to transfer everything. He curiously insists that an old homestead is a valuable art product just in proportion that it is the veritable old homestead of his experience. He would use the same shingles if he could get them, and would advertise the reality of them.

There is just the difference between this kind of work and true art work that there is between a plaster masque made of a dead man's face and the marble bust that epitomizes his life and character. One may be valuable as a record of lives. The other is precious as a presentment of life.

My regret at what Mr. Thompson has done with The Old Homestead has already been uttered.

He has pulled the frame work out of all proportions. A colloquial and domestic drama is as much out of place in the Academy of Music as its author would be in a Greek tragedy.

One doesn't exhibit his etching from the top of a spire, or sing his ballad to a brass band accompaniment.

Some nooks and corners of this world are fitted for the æolian voices of the past, and there are spaces that nothing can fill but the trumpet call of the present.

The Old Homestead is reminiscent—traditional. It coos its far-away realities softly to the old golden wires that lie deep down in our consciousness. Why, in the name of every piece of rustic work that avoided being a Parthenon or a Pyramid, should Denman Thompson try to make it bray to our outward and vulgar senses?

If you go back over the old clover track of your boyhood and get once more where a white-haired old man reads the Bible at night, and you stand up, all of you, trying to be curly-headed and innocent and simple, and join in the old, old songs of "Meat" and "Brattle Street" and "Boylston," you don't take a prima donna and a string orchestra with you, do you?

If you want to slide down the old hay-stack once more or tumble in the hay-loft again when the rain patters, you will not take an elevator with you nor have Gilmore's band in the orchard, will you?

To come back to Harrigan, it is worth remarking that his people, as a rule, reproduce the types of New York life with an accuracy that is very apt to be overestimated It is certainly not a great achievement to realize that which surrounds us continually and is most familiar to us. The male personages in Waddy Googan appear to have walked in from upper Broadway. Certainly one has only to go out of the theatre to meet them.

Whether these people could represent as well what they had never seen and must conceive is perhaps hardly a fair question. And yet the play makes this test painfully apparent. The one person who is called upon to sustain a bit of romanticism not squarely within the purview of upper Broadway is Miss Anne O'Neil, and at this point the action loses its force of realism, and is not saved by any idealizing ability.

Mr. Harrigan has never, for some reason, kept the feminine side of his casts up to the masculine. With the single exception of Mrs. Yeamans, who in eccentric character humor exactly fits the *metier* of his work, his women count for very little.

I could not help saying to myself while looking at his performance, if this manager felt the importance of this feature and had one or two actresses who were as good in their lines as Mrs. Yeamans, what an impetus he would give to his representations!

I suppose his order of entertainment belongs to the proletariat times. There never was such an intense interest in the actual.

I wonder if this can explain the dropping out of the minstrel, or, as it is shoppily called, the "hamfat" element from Mr. Harrigan's sketches? The negro of tradition is disappearing from our reality. Is that the reason he is slowly disappearing from the stage? Emancipation killed the plantation of tradition, and on the plantation depended all the folk songs and ebullient darkeyisms of the stage.

Mr. Dave Braham comes nearer to Foster and Dan Emmet in his melodies than any man alive, but without the negro element his ditties lose one half their flavor.

I suppose we have got to say good-bye to stage hamfat, and I for one do so with moist spectacles, not unlike Thackeray, who heard "Johnny Armstrong's last good-night" with a spinnet accompaniment. It all seemed so far away.

Hasn't our season set in with overdue haste? No one feels that he has had any Summer at all. Arabella writes me from Newport that what with cold evenings and rainy mornings joy has lingered with leaden feet, and the girls at Asbury Park complain of September skies and humid winds all through August. As for the folk in the mountains, they have done little else than pile on the logs and wear shawls and waterproofs. And now just as the delicious chill of Autumn sets in to make every tryste frappé and every balcony bracing, they all come trembling back with their trunks.

I don't suppose Mr. Harrigan cares one rap whether society is in town or out of it, but I think Mr. Hill might have waited two or three weeks, and behind him is a row of eager people anxious to get into the Fifth Avenue Theatre as soon as possible.

Phew! In a few days we shall have Barry, Clayton, Warde, Evesson and all the rest—the lively and lovely pioneers of the opening campaign.

NYM CRINKLE.

MARIE PRESCOTT.

### Literary Hash.

A well-known journalist of San Francisco, who is a recognized authority in dramatic matters, writes to THE MIRROR as follows:

"I see by the New York *Morning Journal*, of Aug. 14, that a professional now in California, who has seen Said Pasha, Richard Stahl's 'new comic opera,' twice, says of it: 'The music is catchy, but reminiscent,' and 'the libretto has no excuse for being, and is almost silly, just the kind that the New York critics will rip up the back.'

"This is unquestionably true. I saw it through twice, and sat two or three songs out several times, and know what I am talking about. The libretto *is* silly, weak and inconsequential. But what else can be expected of an affair of literary hash chopped up as this was? Stahl, as I understand, saw an opera or burlesque of that or similar name in Germany or London, and, coming over on the steamer, wrote the libretto partly from memory and partly out of a head with as yet a very imperfect idea of the English language, and then got somebody to rewrite it, and somebody else to write the words to the songs; and then still again, dissatisfied with the libretto, rewrote it himself. As it stands, it is not only silly, but full of bad grammar and execrable English. The San Francisco critics, liking him, and desiring to speak well of a local production, strained every point in his favor and assisted in making it a tolerable go. But it will get 'ripped up the back' decidedly by the New York and all other competent critics.

"I am sorry to say this, and do not say it to injure Stahl, with whom I am on good terms, but to point a moral. Good librettos are not made by literary hack or hash work. The only really first class English librettos I know of among the light operas of the day are those written by William S. Gilbert. How he writes them any intelligent literary man knows. When our composers and managers know enough to engage first class literary talent, may be we can have some American operas. The trouble with most of the managers is that they know but one man—the composer; and the composer thinks that the libretto is of secondary importance anyhow. Rudolph Aronson told me once that he considered the libretto the main thing, the music secondary. Aronson was right. How long before the composers and managers will realize it? When they do, it will be impossible for such hodge-podge librettos as that of Said Pasha, and the others similarly concocted that have appeared on the American boards, to have even a reading by intelligent managers and composers."

A large picture of the march scene in The Queen's Mate adorns the lobby of the Broadway Theatre. It is an amusing sight to see the chorus girls enter the foyer merely to look at the photograph, and endeavour to pick their own counterfeit presentiment from the rest—a thing which is impossible, as the faces are not clearly brought out.

Thomas H. Davis, manager of the Stowaway company, reports that he has received applications from several ladies this season who have offered to join his company without remuneration. The craze for professional life seems to have reached its height.

## At the Theatres.

PARK THEATRE—WADDY GOOGAN.

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| Waddy Googan | Edward Harrigan |
| Joe Cornello | |
| Rowland Ringgold | Frank E. Aiken |
| Carlo Donnetto | Harry Fisher |
| Philip Goble | Joseph Sparks |
| Antonio Monzani | Marcus Moriarity |
| Charles Ringgold | Fred W. Peters |
| Sampson Whybert | George Merritt |
| Mr. Frisbie | |
| Shang Wilkins | Charles Sturges |
| Police Captain | Peter Goldrich |
| Reuben Douglas (Skipper) | |
| Skimmy Schemahorn | William West |
| Jack Googan | Charles Coffey |
| Al Daggert | George Middleton |
| Mrs. Mary Googan | Mrs. Annie Yeamans |
| Mother Donnetto | Esther Williams |
| Bianca Gilliano | Annie O'Neill |
| Mrs. Madeline Sylvester | Marion Lester |
| Mabel Sylvester | Vergie Graves |
| Bella Sylvester | Ida Ward |
| Mrs. Frisbie | Emily Yeamans |

Under gratifying auspices Mr. Harrigan began his season at the Park on Monday evening. The theatre was crowded upstairs and down with a characteristic representation of the actor-manager's supporters, comprising brokers and gamins, swell idlers and horny-handed toilers—in fact, all sorts and conditions of men, for the local sketches with which his name is associated give pleasure to every class.

Mr. Harrigan was greeted enthusiastically, indeed, he had to make a speech, both at the beginning and at the end of his work. Mrs. Yeamans received an equally hearty welcome, and the other familiar people in the company were also cordially received. The audience were expectant, for it was thought that Waddy Googan, the new play, would be in many respects a departure from the line hitherto pursued by Mr. Harrigan, and there was more or less anxiety to observe whether the organization had been weakened by the defection of several popular members, who shared conspicuously in many of its successes.

The spectators found Waddy Googan to be as rich in local colors and contemporaneous interest as any of its predecessors. The element of negro character is entirely dispensed with, and the author groups his pictures of city life around a melodramatic story. More than the usual realism has been resorted to in depicting certain familiar metropolitan scenes, which illustrate, with remarkable fidelity, the vicious haunts and habits of the great town. The piece, having more dramatic backbone than most of its predecessors, demands more acting and less horseplay of the variety order, and for this reason the new material introduced into the company serves its purpose well, and leaves no noticeable gaps.

Waddy Googan is in three acts and seven scenes. There is a ship-yard at Red Hook, with all the appurtenances and characters that are to be found in those East-side establishments, and the first act is brought to a close by the launching of a yacht. The feature of the second act is a Bowery garden and cafe, and incidental to this scene there are shown sports, rounders, masters, young chaps on a spree, the peculiar relationship supposably existing between the dive-keeper and the police, besides many other persons and things intimately associated with the pastime of painting the town red. The third and last act present pictures of an Italian lair under the dump on the river front, the old Spring Street Market and a police station. Mr. Harrigan has mounted and stage-managed all these scenes with the accuracy of a keen observer. They are as true as photographs, albeit the products of the camera are not chromatic and our author's transfers are decidedly so. Incidental to the play five new songs by Mr. Braham are sung. Every one is melodious and pleasing, but "Where the Sparrows and Chippies Parade" and "Isabella St. Clair" are likely to tickle the public ear most and attain the widest popularity.

Mr. Harrigan appears in two parts—Waddy Googan, a drily humorous hack driver of the Mulligan type, and Joe Cornello, a half-witted Italian, of the sort known in the street vernacular as a "dago." The hackman and the Italian are both the means of preserving the safety of a shipwrecked Italian girl, Bianca, the heroine, about whom cluster the strictly dramatic incidents of the piece Waddy is an Americanized Hibernian of the type Mr. Harrigan knows so well how to play—a humorous, philosophical, somewhat satirical character, with an abundance of *sang froid* and an intimate acquaintance with the lower stratum of metropolitan life. In Joe, the dago, he strikingly shows his versatility. His make-up is capital, few recognizing him when he first appeared, and his assumption of semi-idiocy and native cunning were neither wanting in strength of outline nor subtlety of detail. The changes were made with remarkable rapidity and effectiveness. Mr. Harrigan adds materially to his fame as a character actor by this performance. Monday's audience laughed and applauded it, and called him before the curtain several times.

The dramatic work fell to Messrs. Aiken, Fisher, Moriarty, Peters, and Misses O'Neill and Williams. Mr. Fisher, in the face of a sad domestic bereavement, played his part with conscientious care. Mr. Peters, as a young man with fast proclivities, by his agreeable efforts proved himself a desirable acquisition to the ranks of the company. Mr. Moriarty acted a conventional villain satisfactorily. Miss O'Neill, a new-comer, is a pretty girl, whose performance of Bianca was keenly intelligent and fraught with girlish charm. Miss Williams gave a realistic portrayal of a repulsive Italian hag. Mrs. Yeamans was provocative of hilarity in her customary and inimitable way. Mrs. Googan's accidental inebriation in the dance hall scene recalling the side-splitting intoxication of Cordelia, the aspiring. Miss Yeamans was amusing as Mrs. Frisbie.

While Waddy Googan dragged a little in spots, it nevertheless delighted the house When some of the dull passages are removed it will have nothing but enjoyment in it. That it is in for a long run is clearly apparent.

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PEOPLE'S THEATRE—STRUCK GAS.

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| Billy Butters | T. J. Cronin |
| Roger Wellington | Mark Dennison |
| Frederick Wilding | W. C. Robyns |
| Asa Spriggins | H. C. DeWitt |
| Nan | Carrie Tutein |
| Grace Rollins | Emma Gilbert |
| Mrs. Million | Adrienne Mitchell |

Struck Gas, originally christened Nan's Acre Lot, by Frank A. Tannehill, Jr., as produced at this theatre on Monday night proved to be the usual one-part musical comedy, built for the purpose of showing the stars ability to sing and dance. The plot, briefly, runs as follows: One Roger Wellington, Nan's father, is induced by Frederick Wilding to buy shares in an imaginary mine, in the hope of some day making his daughter a rich woman. To pay for these shares he gives a mortgage to Wilding, who forecloses for 200 acres on his farm of 201 acres, the one acre being Nan's. Wilding believes a gas vein to extend through this acre, and he and his partner, Asa Spriggins, resort to all sorts of villainy to obtain possession of it, in which efforts they are thwarted by Nan. In the end gas is found on Nan's acre and it is discovered that no mine ever existed, Wilding is tricked into signing back the farm, and as a punishment for his evil doing compelled to marry Grace Rollins, who he had ruined under promise of marriage. This story, with numerous songs and dances, serves to fill out the evening in an acceptable manner.

Miss Tutein as Nan, sang, danced, and looked pretty enough to catch the good will of a large audience. She was assisted by T. J. Cronin, in a part evidently introduced for that special purpose. The other members of the cast acquitted themselves satisfactorily in the little they had to do. The scenery was good. Between the acts, Harry Pepper sang a number of ballads, receiving numerous encores. Next week, Lost in New York.

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The opening of the Bijou Opera House on Monday, under the management of J. Wesley Rosenquest, was a most auspicious event. The already pretty theatre had been further beautified during the Summer months, and filled by a fashionable and brilliant audience it presented as cosy and bright a picture as could be desired. To add *eclat* to the opening a large delegation of the Nobles of the Mystic Shrine, of which order Manager Rosenquest is a member, attended in a mammoth theatre party.

The performance of The Woman Hater, by Roland Reed and his admirable company, was in all respects worthy of the occasion and was received with boisterous approval. At the close of the second act the entire company was called before the curtain and Alice Hasting and Mr. Reed were presented with some elaborate floral tributes. Mr. Reed responded in a witty little speech, saying among other things, that "Applause was the actors' food—although he did take a little bread and meat occasionally just to keep up appearances."

Some changes have been made in the company since it was last seen in this city, and the performance is undoubtedly the best that the piece has yet received. Harry A. Smith, Ernest Bartram, Alice Hastings, Annie Lewis and Minnie Monk deserve praise for clever and painstaking work.

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Robert Downing appeared as Spartacus, the Gladiator, before an enthusiastic audience at the Star last Monday evening. In physical realization of the muscular gladiator he has probably no competitor on the American stage. But Mr. Downing's impersonation is realistic in many other respects. His voice and general bearing are the embodiment of robust courage and noble manhood. He is at his best in the strong, emotional phases of the character. When Spartacus, in giving vent to his rage after hearing how his fellow Thracians had been crucified, ejaculates, "I swear for this to make Rome howl," Mr. Downing looks quite capable of carrying out his threat. He is less effective in passages requiring subtlety and sustained elocution, such as the description Spartacus gives of his home in Thrace. His artificial devices to render descriptive lines in a telling manner are too transparent. Nevertheless, nature has endowed him with so many qualifications for success in the heroic roles of tragedy that we should not complain because his mental magnetism stops a little short of his physical and vocal grandeur.

The supporting characters are entrusted to competent people, Charles Hermann as Phosarius, Harry Meridith as Crassus, Eugenie Blair as Julia, and Helen Tracy as Sonona being worthy of special commendation. A large floral horseshoe was presented to Mr. Downing between the fourth and fifth acts. In response to loud calls for a speech, he promised to say a few words at the conclusion of the tragedy, if the audience still insisted. This proving the case, Mr. Downing made some appropriate remarks, in the course of which he said that although he had often been told that American people did not appreciate American actors as much as English actors, he did not believe it. He had not been to England, and was proud of being an American actor. It was just about two years ago that he had appeared as Spartacus at the Star Theatre, when he had then received the kindliest reception that any actor could wish for. Since then he had met with flattering encouragement for his humble efforts, and he intended to strive for constant improvement in his profession that he might continue to deserve the good opinion of the American public.

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At Wallack's on Monday night a new version of Von Suppé's Boccaccio, by Harry B. Smith, was presented by Col. McCaull's company in a highly satisfactory manner before an audience which filled all seats and all standing room.

The production afforded a pleasant surprise in the person of Laura Moore, a debutante in comic opera, although she sang with the National Opera company for a short time. She stepped directly into popular favor as a charming songstress. She played Fiametta, and when an unassuming little woman with pretty face and golden hair came modestly on the stage nobody took much notice of her. The moment she began to sing with a sweet and dainty voice, trolling out difficult passages with the flexibility and ease of a bird and without effort, she arrested attention. Her song "Dreams" in the second act was encored three times, and so was her rendering, in the third act, of Gounod's difficult "Mirabella Waltz," which she gave with astonishing flexibility and fluent grace. Her voice is a soprano of wide range. It cannot be said that the lady is at present much of an actress.

The cast was an unusually strong one, selected from all of Col. McCaull's companies. De Wolf Hopper's excellent fooling has never reached a higher point of exuberant fun, and the encores forced upon him by the laughing crowd almost exhausted him. Annie Myers was piquante as Isabella, which she played with great vivacity. Marion Manola was admirable to look upon as Boccaccio, and her singing of the Italian love duet with Miss Moore was excellent. One of the most amusing and clever of the characterizations was the Perronella of Laura Joyce Bell. Josephine Knapp played Beatrice with her usual vim. Also in the cast were Jefferson De Angelis, Digby Bell, Charles W. Dungan, John J. Rafael, Louis Schrader and Lindsay Morrison, and it is sufficient to say that their respective parts seemed to exactly fit their individual abilities. The choruses were excellently sung.

The costumes were rich and the scenery pretty, but no special efforts had been made in that direction. The spirited success of the piece afforded another proof of the advantages of an all-round good cast—a truism which seems to be slowly dawning upon certain managers. Col. McCaull was called for. He said that the reception had cured his lameness. Adolf Nowak, the musical director was also called. Mathilde Cottrelly is entitled to the credit of superintending the production.

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The Old Homestead was put on for the season at the Academy last Thursday night. The event attracted a large audience, expectant of wonderful things in the matter of mounting. Mr. Thompson's delightful performance loses a good deal of charm in the large framework of this stage, and handsome as are the scenic pictures they do not entirely compensate for the loss of the finer points which are swallowed up in them. The farm and the exterior of Grace Church are complete and inspiring scenes. Mr. Thompson is assisted by Mr. Beane and the other people who have already proved their efficiency in The Old Homestead.

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Mr. Partner was presented at the Thalia on Monday night. The auditorium was crowded from the parquette to the upper gallery. D. Gilfeather played Joe Saunders with a hearty manliness that won the approval of the house. His work was careful and conscientious and he received several curtain calls. Walter Jaimison was capable as Ned Singleton. Charles Willard sustained the part of Major Henry Clay Britt with vim and jollity. Charles Ray was very good as Wing Lee, and James M. Martin as the villain was vigorously hissed—a sufficient commendation of his acting. Eugenia Bresser was charming and winsome as Mary Brandon, and scored a distinct success in the part. Stella Congdon and Ella Sothern were efficient in their roles. Next week, Hoodman Blind.

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A large audience was present at the Third Avenue on Monday to see Mr. Jacobs' Wages of Sin company. Thomas F. McCabe as the curate, George Brand, did some creditable work, and King Hedley made a hit as Stephen Marler in the fourth act, creating quite a sensation. Louise Balfe received many calls as Ruth Hope, while Annie Wood as Jemima Bloggs, and Nelly Leffingwell as Julianna Bloggs came in for a good share of the applause. The Australian Novelty company will appear here next week.

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A crowded house witnessed the performance of the aquatic drama, A Dark Secret, on Monday evening. The Henley regatta scene, in which George Hosmer still figures as the hero of the boat race, was received, as usual, with vociferous applause. Belle Stokes as Nellie Norton and Edna Carey as May Joyce played their respective parts praiseworthily, while Gabrielle Du Sauld as the wicked French governess and Belle Stoddard as the Gypsy girl were also worthy of notice. J. S. Thompson, J. L. Mason, Hudson Liston, Clarence Heritage, Robert Edeson and J. E. Hynes did commendable work. A new specialty feature has been introduced—a performance by Prof. Neil Smith's trained dogs.

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A top-heavy house witnessed the performance of Around the World in Eighty Days by W. J. Fleming's company on Monday night at the Windsor. The familiar piece was handsomely accoutred in regard to scenery. Mr. Fleming repeated his performance of Phineas Fogg successfully. C. E. Eldridge's Passe Partout and James P. Fleming as Archibald gave excellent support. The ballet was small in numbers, but efficient. Next week A Cold Day will be the bill at this house.

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Gwynne's Oath will be succeeded next Monday at the Fourteenth Street Theatre by Cora Tanner in Robert Buchanan's comedy, Fascination. The piece, it is promised, will be mounted handsomely and interpreted by an excellent cast.

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A Legal Wreck, according to the management, is having a career of notable prosperity at the Madison Square Theatre. Sidney Drew's acting as the lawyer has brought many tributes of commendation to that young and promising actor.

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While there is daily the bustle of active preparation for Gilbert and Sullivan's new piece at the Casino, the nightly aspect of the house shows that Nadjy's popularity is far from waning. The attendance is evidently satisfactory to the management.

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Philip Herne is giving undoubted enjoyment to those that see it at the Fifth Avenue. The piece does not cease to stimulate unusual interest and the cast is greatly admired. Calls for Mr. Wheelock and Mr. Haworth are of nightly recurrence.

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Lord Chumley is testing the capacity of the Lyceum Theatre at nearly every performance. The piece and the performance have made an emphatic hit.

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The Queen's Mate concludes its run at the Broadway on Saturday. Next Tuesday evening Louis Aldrich will produce The Kaffir Diamond, rehearsals of which have been in progress for some time.

## Gossip of the Town.

The English rights to A Legal Wreck have been secured by Mr. Hare.

J. L. Dixon, a negro comedian well known here, died in England lately.

A Brass Monkey will be seen in this city for the first time at the Bijou on October 15.

John Major has signed with Ada Gray, who opens her season at Hoboken next Monday.

Dr. Charles L. Howard's Pavements of Paris company opens its season at New Orleans on Oct. 8.

The Opera House in Huntsville, Texas, serves the dual purposes of a theatre and a church.

Dot Harrison has severed her connection with Monroe and Rice, and is at liberty for the season.

Charles Mortimer has been engaged as leading man for George C. Boniface's Under Cover.

Harold Leslie, lately with Haverly's Minstrels, has joined the Conried English Opera company.

T. W. Winnett will leave for the West in a few days to look after the Charles Erin Verner company.

Ethel Greybrooke (Mrs. Henry Holland) has entirely recovered from her recent illness, and is now at liberty.

Rita Burnton and May Carlisle, late of Conried's Gypsy Baron company, are members of Mr. Harrigan's company this season.

Daniel Frohman will meet the Lyceum Theatre stock company in Chicago where they open at Hooley's Theatre on Sept. 17.

Charles E. Evans received a telegram from Rochester, N. Y., on last Saturday night announcing the dangerous illness of his mother.

Murry Woods, formerly of the Casino company, has written a pretty little ballad, entitled, "Baby's Joys," which is meeting with popular favor.

Smiley Walker will leave this city for Boston to day (Thursday) in advance of Annie Pixley's company, which opens a four weeks' season at the Park Theatre on Sept. 17.

John T. Malone has been engaged for Rose Coghlan's company, which opens its season at Newark on Oct. 1. Rehearsals began at the Grand Opera House on Monday.

T. Crane, Jr., writes from Grand Rapids, Mich: "I have been a constant reader of THE MIRROR for three years past. It is the cleanest and best dramatic paper published."

J. H. Alliger has been engaged as manager of the new park and theatre which has just been built at Macon, Ga., by Haines Brothers, the railroad builders. The theatre will open on Oct. 1.

Manager J. M. Hill has secured the Standard Theatre for six weeks, beginning on Oct. 1 Philip Herne will then be transferred from the Fifth Avenue Theatre to that house to continue its run.

The Theatrical Protective Union No. 1 made quite a showing in the Labor Parade on Monday. The theatres represented were the Windsor, Oriental, Broadway, Harrigan's, Jersey City Academy of Music, Niblo's Garden and Grand Opera House.

Prudie Cole, a Baltimore actress, has purchased the right to Among the Pines and will play the leading role, opening in October. The company is now being organized, and negotiations are pending to engage Eben Plympton to play in his original part.

Col. McCaull will act as scorer for the ball game to be played by journalist and actor nines at the Polo Grounds on Friday afternoon. The affair is gotten up for the benefit of invalid Carl Rankin, a minstrel who has amused many people in his time, and it is hoped the receipts will be in keeping with the worthiness of the object.

Y. Masuda, a Japanese, is now in this city inspecting the New York theatres with a view to learning the latest improvements for the building of two new theatres in the principal Japanese cities—Yokohama and Tokio. After about a week's stay in this city he will go to London, it is said, for the same purpose.

H. R. Jacobs gives evidence of the keenest business tact in almost all his moves, and his latest in securing Maze Edwards for the management of the Kimball Opera company is no exception to the rule. Mr. Edwards is a practical manager, and the organization which has been placed under his charge is a large one, comprising fifty people.

With the engagement of Leonora Bradley the cast of The Stowaway is completed, and rehearsals of the drama are now in progress at Niblo's. The company will open its season at the Walnut Street Theatre, Philadelphia, on Sept. 17, and after visiting Newark and Brooklyn will come to Niblo's, where it is booked to follow Mathias Sandorf.

B. C. Hart, the former manager of the Columbia Theatre at Cleveland, O., has retired, and will be succeeded by Messrs. A. W. Burlison and D. C. McWatters, the former acting as sole manager. Under the *nom de theatre* of Edwin P. Hilton, Mr. Burlison was for eighteen years manager of the Olympic Theatre, St. Paul, Minn., and was for years an actor and manager. The theatre is being refitted extensively, and will open on Sept. 10 with Murray and Murphy in Our Irish Visitors. Mr. Burlison will assure Mr. Hart's bookings. The new lessees are pushing, enterprising young men, and the theatre is a handsome and popular one, so the chances for success in the future are favorable.


CASINO. Broadway and 30th Street
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12
The Sparkling Comic Opera in three acts, entitled
NADJY.
Great Cast. Chorus of 65. Orchestra of 26.
MAGNIFICENT NEW COSTUMES, SCENERY, &c.
ROOF GARDEN CONCERT AFTER OPERA.

14TH STREET THEATRE.
Corner 6th avenue.
Mr. J. W. ROSENQUEST, - - - Sole Manager
LAST WEEK.
MAY WILKES
MAY WILKES
In Nelson Wheatcroft's new play,
GWYNNE'S OATH.
Seats secured in advance at usual popular prices.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1., etc
Sept. 10, CORA TANNER in Robert Buchanan's successful comedy, FASCINATION.

WINDSOR THEATRE.
Bowery near Canal Street.
FRANK B. MURTHA, - - Sole Proprietor
ONE WEEK ONLY.
Grand Spectacular Drama,
AROUND THE WORLD IN EIGHTY DAYS
Matinee—WEDNESDAY and SATURDAY.

BIJOU OPERA HOUSE, Broadway near 30th St.
J. W. ROSENQUEST, - Lessee and Manager
SPLENDID SUCCESS OF
ROLAND REED
in
THE WOMAN HATER.
"The best comedy seen here in ten years."
Seats secured in advance at box-office
Gallery, 25c; reserved, 50c., 75c., $1, $1.50.

MADISON SQUARE THEATRE. Iced Air.
Mr. A. M. Palmer - - - Sole Manager
Gillette's Delightful Comedy,
A LEGAL WRECK
Evenings at 8:30. Saturday Matinee at 2.

LYCEUM THEATRE, 4th Ave and 23d St.
DANIEL FROHMAN, - - - - Manager
Every Evening at 8:15. Saturday Matinee at 2.
E. H. SOTHERN
and Mr. Frohman's Comedy Company in the new play
by De Mille and Belasco,
LORD CHUMLEY.
Cast includes C. B. Bishop, Herbert Archer, F. Carlyle, R. Buckstone, George Backus, A. W. Gregory, Belle Archer, Dora Leslie, Etta Hawkins, Fanny Addison.

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - - Mr. FRANK W. SANGER
Handsomest and Coolest Theatre in the World.
LAST WEEK.
THE QUEEN'S MATE.
Tuesday, Sept 11, THE KAFFIR DIAMOND
Evenings at 8; Saturday Matinee at 2. Admission, 50c.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
A DARK SECRET.
Real Boats! Live Swans! Real Water!

H. R. JACOBS (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.)
Reserved Seats 25c., 35c. and 50c.
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | MY PARTNER.
Sept 10—HOODMAN BLIND.

H. R. JACOBS' THIRD AVE. THEATRE.
Corner 31st Street.
NOW PERMANENTLY OPEN.
Reserved Seats 25c., 35c. and 50c.
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | H. R. Jacobs' WAGES OF SIN CO.
Sept. 10—AUSTRALIAN NOVELTY CO.

DOCKSTADER'S MINSTRELS.
Broadway and 29th Street.
LEW DOCKSTADER, - - - - Sole Manager.
THE HOME OF COMEDY AND MELODY.
Sweatnam, Dan Collyer, Arthur Moreland, W. S. Mullaly, George Marion, Maxwell and Dockstader, and all the favorites of
THIS WORLD-FAMED COMPANY.
Evenings, 8:30; Sat. mat., 2:30. Prices, 25c., 50c., 75c.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - - Manager
MR. EDWARD HARRIGAN
In his new local play,
WADDY GOOGAN.
New music and original songs by Mr. DAVE BRAHAM
MATINEES WEDNESDAY AND SATURDAY
Prices, 25c., 50c., 75c. and $1.

## The Giddy Gusher.

I consider the author of Philip Herne as competent a critic as myself, and I know she finds just as much fault with herself as I have ever heard her find with anyone else. So I concluded to talk with her about her play and publish what she said.

"Well," said I, "what did you think of your first-night house?"

"What could anyone think?" returned Mary. "I was never sorry in my life that I had been born (it's a source of constant regret to some women); but I was heartily glad I was alive that Monday night. Everyone seemed so friendly—everything went so well."

"That was an odd sort of speech you made."

"Oh, I had such a nice one cut and dried! But behind the scenes the working members of the theatre were so anxious—the stage hands wanted to run on a gilded grotto of the realms of bliss that they had in the scene dock; the gas man would gladly have lighted a pan of red fire in the wings had he been allowed. As he wasn't, just as I faced the footlights he turned up everything, including my speech.

* * *

"I always want to see those I am talking to. I could no more look beyond that wall of fire than I could look through a man's intentions. It rattled me. I was going to say that I didn't claim a great deal for my play—I didn't want the earth—the *World* and *Sun* and a *Star* would probably be as much as I could get away with the next morning. I was going to tell 'em about a Western paper which had said, 'Philopene, Mrs. Fiske's new play, was in her most humorous vein, and was a screamer from end to end.' I was going to tell a little story apropos of this situation. Oh, I was going to do a lot and didn't do a thing beyond a few disconnected sentences that came to me as I struggled with a fire board in front, and the worst cold a woman ever entertained in her head and on her lungs."

* * *

I told her it came from a full heart and a pleased woman, and she said she was glad she hadn't undertaken to utter that sentence, as she knew she would have got it turned round, and the boys would have had a laugh on her. Then I spoke to her of the press and the way it had treated her.

"Magnificently!" interrupted she. "I can't tell you how kindly, and the fellows that didn't like it said I was a bud of rare promise. There were a pair of men I counted on confidently for assassination, and neither one disappointed me. A few months ago I inadvertently offended one of 'em, and meeting him, with an expression on his face as if he'd been reading some of his own articles, I questioned him, and learned that he was angry with me. I was weakened by the news, but stood up until he said: 'You are going to produce a play. You don't want to antagonize me, do you?'

"This was such a novel view of criticism that I fairly gasped. 'Now,' said I, 'allowing for the sake of the argument, you ever did write a good play, you ever could, would or should write a good play, and I hated you as the devil hates holy water, I'd go and sit out your play, come away and say it was good, and then get half a brick and try and break your head when I met you privately.' My personal spite never got the better of my sense of truth, right and justice. Thank the power that created me! And therefore, when, in the course of the obsolete dictionary, I got a paper of pins, I smiled. The gentleman quoted lines as if from my play that were never written or spoken in it—an old trick and a very nasty one. Ah, well! let that go. You've heard of the jury that brought a man, who violated the excise law, in 'not guilty,' and the judge that got up and said: 'The prisoner's sister jilted me; the prisoner cheated me in a horse trade; the prisoner has incurred my displeasure, and I set aside the verdict, and he will be taken out between seven and nine next Tuesday and be hang d by the neck, etc.' They left the judge swearing on the bench, and went out and took a drink with the late prisoner.

* * *

"The other man's criticism of Philip afforded me a world of amusement. He sat on me with a remarkably sickening thud.

"That man undertook to tell the various rules of dramatic construction which I out raged. As I want to get away from rules of all kinds this was encouraging.

"I forget whether on one occasion he was called out but if he didn't bow his acknowledgments from a stage in a sister city for work I had done he at least desired the emoluments and credit of a dramatization he had nothing whatever to do with beyond buying the poem I cut up and run in, without the aid of one of his dramatic rules.

* * *

'One of the drollest incidents in a chapter of such accidents connected with this critic occurred some years ago. It's funny to think of—it may be funny to hear.

"I burst in one day on a conference between Charles Wyndham and this censor of mine, and was made to feel I was *de trop* by an air of injured dignity and interrupted importance that, though truly ridiculous, always annoyed me. Many a time when a cane-seat office chair served for a throne and a clouded brow did duty for a crown, some awed obsequious servitor has cringed and shaken in his shoes at having broken a train of wondrous thought, and perhaps deprived the world of some glowing bit of philosophy; whereas could he have read the interrupted sentence it would have run like this: 'Let out the waistband of the diagonal pants one inch and face both tails of the dress coat.'

"Therefore, arrogant assumption never pleased my dauntless soul. Still the situation was not inspiring. I withdrew and left the manager and Monsieur to lay out the campaign without female interference.

"This particular seance was held to determine alterations in a play, originally the work of some feeble British operative.

"For weeks and weeks thereafter that unhappy piece was spread out on the desk of the Grand Mogul. Stationery enough to reconstruct the entire drama lay in handy profusion. All the rules of dramatic work known to the gentleman were on deck, including that fundamental one—'Never do a blamed thing you find the old woman is clever enough to do for you.' And then the labor of reconstruction would be contemplated—it was never begun. The hair on the dramatist's head would be tumbled, his brows knotted in turgid efforts, his pen grasped with feverish intensity, as thoughts that defied shape, surged with pudding and clear soup and other good things to eat throughout his system.

"Then the whole business was laid away—to come out again shortly, and in the same fashion go over the whole performance. Then came a time when the sceptre dropped, and the crown went over the mona ch's ears, and the oracle spoke.

"'I say, old girl, overhaul this infernal play and see what can be done with it, will you?' said he.

"And the simple woman rose, and with due humility replied: 'Never, revered object! Between you and a great achievement I will not interfere. Proceed, great author, in your work, fix up this business on your own noble plan—astonish Wyndham—paralyze us all!'

"Wyndham never saw his reconstructed play. Paralysis is yet a stranger to those who look through a smoked glass at the great arbiter and pie-biter who sat on poor Philip last week."

* * *

"You had the advantage of a splendid cast," said I.

"Gorgeous," replied my friend. "Joseph Haworth, for whom I wrote the title role, has fulfilled all I expected of him. The first night—from which most of the criticisms were drawn—(I want to accord fairness to all my newspaper brothers' utterances), was, perhaps, not the standpoint from which to speak. Something entirely apart from the stage happened that added to the inevitable nervousness of a first night. After that not a line of the part but got its full value. As the ardent, impetuous boy of the first act he is admirable. As the picturesque vagabond of the second, he touches the hearts and wins the tears of every one. And in the resistless torrent of his indignation, the despair, the love, tenderness and heroism of the last acts he is at his best—and that says all that's needed.

* * *

"I think I horrified Hill by a back somersault when Wheelock came into the cast for Tom. When Wheelock first began his story in the third act I began to cry and begged to be taken away. Oh, how heartrending I can be! It seems to me I can bear up against everybody's pathos better than my own. Am I not intensely miserable on paper? Wheelock is such an actor. Wasn't it good in J. M. Hill to get him? And Madame Ponisi, who lends her sweetness and strength to every word she utters. Can you find a fairer *ingenue* than lovely Kate Florence. That unaffected, charming little girl. What a good thing it would have been for the play had I got in more of that delightful young actress. Helen Russell fills the requirements of a very exacting part. That Evelyn is not to be found every afternoon. She should be exceedingly beautiful, extremely young and a very clever actress. It's hard to find those three great requisites in one fair woman. Mr. Jepson is capital as the apoplectic old father. What words of mine can tell what I think of Wallie Eddinger, the cleverest chi I ever saw on the stage? To Mr. Paulding I feel greatly indebted. He took a part not at all in his line and makes of it just what I intended—a foppish, lovesick contemptible fellow, full of malice, jealousy and unsuccessful trickery.

* * *

"Managers and authors never do agree, they both think they know it all. I determined when Mr. Hill took Philip in hand not to interfere in any one particular. And I didn't. He has been all that is kind and good to me. He had his views, and no doubt they looked toward my advantage as much as his own.

"We made an alteration in the whole intention of two characters that I don't think quite justifies the change. Miss Chantore is very good in the Pentecost part. It was Mr. Hill's idea to make an Irish woman of Parks—who always seemed to me a remnant of would-be Connecticut gentility. I never heard an Irish woman 'derange her epitaphs,' but about fifty Yankees helps I have known conduct themselves on the Parks principle as originally laid down, and I think Chantore would be funnier if she played it that way.

"Then, again, in the goodness of the managerial heart I had Lady Macbeth run in on me in place of the strong, earnest sharer of Tom Barrett's woes. When I heard a soliloquy that I had intended to be a broken running comment on the business of the part—that of a servant maid arranging a room after the row of a reception—delivered with the elocutionary ampleness of the drawing room reciter, I felt Ingersoll was wrong. Miss Lander has me crazy. The part of Kate, played as intended, would have been as much assistance to the success of the scenes as the work done by Tom. Now she tires me. I wish I'd been taken with cramps before I put in so much for her to say, if it's got to be said on one leg, like a hen in a shower, with Mary Anderson like voice and Charlotte Cushman expression. Miss Lander wants to play Roxana or Statira in the Rival Queens. She'd do either one of 'em to the Queen's taste. But she's a terror in her fine work as Kate. That's the way I feel about the elevation of a nurse girl to a companion I'd kill the first week of her Medea-like companionship.

* * *

"Thus Mr. Hill has had a hundred things on his mind to prevent his seeing some important trifles. I'd have liked to see a whirl of snow come in that open window, in the second act, when Evelyn says, 'Come in out of that awful storm,' and there isn't so much as a flake. I'd like to have had that salon hung with pictures and studded with stationery, instead of one little tea-store crayon stuck lonesomely over the piano. It's a profile view of Ponisi, and Haworth says, 'those sweet eyes do not waver,' when he should say, 'that sweet eye does not waver.' Then he continues, ''tis but painted canvas,' when a blind man in the back row can tell it's a crayon head on paper. How, when he looks at that zinc bronze frame, he can for a moment think it his mother's face and not a picture, I can't see. I imagined a life-size painting, draped in plush, that might be, to a startled mind, something like a real face. But then if not quite enough has been done in some spots, there's been lots pitched in in others. For instance, when I intended to give my tramp perhaps a good square drink from a decanter, Evelyn lays on a full bottle of Park and Tilford's best, evidently unopened, and puts him off to have a regular symposium, only forgetting in her charity to add a corkscrew."

* * *

"Now then," said I, "let's criticize the play."

"The Lord knows that's easy enough," said Mary. "It's faulty in every act; but I'd rather make a whole dress than alter one sleeve. I have to laugh at my hero coming home, and, before he asks about a dog he left behind him, sitting down to tell about a horse race. I suppose it looks a little unreal for a young girl to so suddenly assume the protection of an escaped convict, but I kept one in a wood-pile three days, and stole my father's best suit and the money to get him to New York, when I was eleven years old, so I drew on my experience for facts, not on my imagination.

"By George! As I look it over, I see too many errors for the time we've got to talk about it. Like as not, you giddy thing, you'll publish every word I've said. Wouldn't I be a blamed fool to point faults out to the public who have been so good to me.

"I've had a pile of letters and telegrams that do my heart good. Robert Ingersoll, Henry Watterson, Effie Ellsler; Louis Aldrich, George Goodale, Joe Howard, Ella Wheeler Wilcox, Etta Henderson, Frank Sanger, Olive Harper, Harry Meredith, Stuart Robson, Fanny Thomas—such people have swelled my heart, if not my head, by their commendation. And among all the telegrams from friends and strangers, let me tell you of one that broke me up, reaching me the night of the 27th. It was this:

Worcester, Mass., Aug. 27

*To Mary Pirke:*
*God bless you, dear friend, and make this evening one of unbounded success and joy to you.* TONY HART.

"What the deuce would you have me do? Go to work and rip up the back that which has shown me friendship and affection enough for a good-sized lifetime? Oh, no! I do know what gratitude is, and with all his faults I like Philip Herne better than The Patty Blower and The Brass Monkey, and so I tell you, my dear—will you have a dash of bitters in it—or straight?"

* * *

Well, I have only space to add that the Baker business is still booming. Billy Florence has notified the happy Assistant-Secretary of the Actors' Fund that his cheque for $25 from himself and wife is waiting acceptance; that I have received from Joseph Levy, $5; John Dillon, $5, Alice Gray, $5; Mr and Mrs Harley Merry, $5; W J Ferguson $2; Viola Allen, $2, H W Sewall, $5; F M., $5, J. W. Shannon $5; Clinton Hall, $1, and several others. The whole batch I will straighen out and acknowledge properly next week. For this and other recent events I remain a very glad and grateful GIDDY GUSHER.

Paul Beaver, of Frank A. Robbins' Circus, while stepping from a circus train on last Thursday night, was run over and killed by a passenger train at Ashland, Pa.

## In the Courts.

MARGARET MATHER SCORES A POINT.

Margaret Mather has gained a victory over her former manager, James M. Hill, by the decision which was rendered last Friday by Judge Lawrence in Supreme Court Chambers, vacating the injunction which Manager Hill obtained against her last Spring restraining her from performing under the management of Gilmore and Tompkins or any other person than himself.

Judge Lawrence, after careful consideration of all the facts of the case, has arrived at the conclusion that it would not be proper for him at present, during the pendency of the action, to restrain the actress from appearing before the public, as it would be a very great injury to her. He therefore dissolves the temporary injunction which was granted when the case was first brought. He gives his views with reference to the case in his decision, which is as follows:

"An injunction *pen dente lite* should not be granted in cases of this character restraining the defendant from appearing professionally, unless it clearly appears that the plaintiff has fully performed on his part all the requirements of the contract between the parties, and that the defendant has violated the contract. A perusal of the papers read upon the motion shows that the defendant has apparent grounds for alleging that the plaintiff has not in many respects conformed to the provisions of the contract. The questions of fact in dispute can not be satisfactorily determined on affidavits, but it can not be denied that the defendant alleges many facts which, if true, establish that the plaintiff has not properly accounted to her for her share of the profits, nor invested such profits in accordance with her directions after thoroughly apprising her of her rights. It may undoubtedly turn out upon the trial of the action that the allegations of the defendant are untrue, but the burthen of proof upon this motion is with the plaintiff, and unless he succeeds in establishing a full and faithful performance of the contract on his part, well established principles of equity preclude me from granting to him the stringent remedy which he seeks. The plaintiff has not, on the affidavits, in my opinion, made out such a case. To continue the injunction until the trial of the cause might work great injury to the defendant, and until that trial has been had, and the accounts have been fully examined, it will be impossible to reach a just conclusion as to the rights of the parties. Furthermore, it appears from the papers that there is another action pending for the dissolution of the alleged copartnership and for an accounting. That action has been tried, and if the plaintiff here, who is the defendant there, should, on the evidence taken on the trial, be found to be entitled to equitable relief, it will be granted to him by the court.

"As the case stands before me I am, however, unable to conclude, after a most careful consideration of the opposing affidavits, that I ought to continue the temporary injunction heretofore granted, and the motion for that purpose will therefore be denied, and the injunction dissolved, with costs."

This suit must not be confounded with the suit which the actress brought against her manager for a dissolution of her copartnership with him and an accounting. That case was tried before Judge Ingraham and has not yet been decided. A decision, however, is expected shortly.

THE AMERICAN OPERA LITIGATION.

There is now some prospect that the complication of troubles in which the American Opera company is involved may be settled at some day not far distant. Judge Patterson, of the Supreme Court, has advanced the case somewhat by sending it to a referee, before whom all the matters in difference may be passed upon. This is what is termed the "omnibus" suit, in which the various disputes and claims of almost all the creditors of the opera company are included. The referee has the power to take testimony in regard to all the claims presented by the attaches of the company and others, and decide upon them. Judge Patterson sent the case to Referee Samuel Jones, who has a hard task before him.

MISS MATHEWS BEGINS SUIT.

Papers were served last week in the suit brought by Fannie Aymar Mathews, through her counsel, John D Townsend, against Daniel Frohman, David Belasco and Henry C. De Mille. In her complaint Miss Mathews claims to be the author and owner of a drama entitled Washington Life, which was regularly copyrighted in 1883 at Washington. Upon information and belief Miss Matthews claims that at a time long prior to Jan 1, 1887, all of the defendants had heard her play read, or had themselves read it. On April 26 1887, or about that time, Mr Frohman had told Miss Mathews that he thought of producing her play under its own name at the Lyceum Theatre, and asked for a copy of the play, which was given him, the lady relying upon his representation. This play Mr. Frohman has refused to return and has not yet returned, although she frequently demanded it.

Miss Mathews further complains that possession of her play having been obtained by Mr Frohman, the three defendants conspired together and mutually agreed that Messrs Belasco and De Mille should, without the knowledge of the plaintiff, transfer, rearrange and readjust the incidents and characters of the play, and construct from it a play under a different name. This they were to falsely pretend to be an original play and their own work, the profits to be divided among the three.

Again, upon information and belief, the plaintiff claims that the conspiracy was carried out in all the details the play constructed from her work, Washington Life, being entitled by the defendants The Wife. Mr Frohman, with full knowledge of the fraud thus practiced upon the plaintiff's author rights is charged with causing said play to be produced and represented at the Lyceum Theatre and to be advertised as an original play by Belasco and De Mille. He is also now causing said play to be so advertised and represented in different parts in the United States.

This play entitled The Wife has had great success since its production, and large sums of money have been realized from its representation before the public. This money, the plaintiff believes has been divided among the defendants. Furthermore, Miss Mathews claims that by reason of the wrongful acts of the defendants she has suffered loss and damage in the sum of $50,000, and demands judgment for that amount, besides the costs and disbursements of the action.

## Professional Doings.

—Mr. and Mrs. Francis Labadie opened their season in Howell, Mich., on Monday.

—C. W. Ossey and S. W. Daniels, of Roanoke, Va., left that town last week to join the Granville-Warner company.

—W. S. Ross and wife (Lillian Wood) have been spending the summer at Nantasket Beach. Mr. Ross left for Baltimore last Saturday to join Zitka as H. C. Miner's representative.

—The Webster-Brady company opened in Oakland Cal., a fortnight ago. The company is presenting William A. Brady's dramatization of She and Boucicault's After Dark.

—The Cincinnati journals without exception commented favorably upon He, She, Him and Her during its presentation at the Grand Opera House in that city the past week, and Montgomery Phister, usually very conservative in his opinion, puts it down as the best thing George H. Adams has been seen in for many seasons, and pronounces the company excellent.

—The Scarecrow, the piece in which Alberta Damon is starring, under the management of W. A. McConnell, was the opening attraction at the Haymarket Theatre, Chicago, the week before last. Although the critics found fault with the piece, the people were pronounced to comprise one of the best comedy companies on the road. Alberta Damon is reported to have made a hit in the leading part. The Scarecrow opened Heuck's Opera House, Cincinnati, this week.


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The comedy of OUR STRATEGISTS to let on royalty. Have lithographs and stand work.

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AMATEUR THEATRICALS A SPECIALTY.
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An Improved Article, agreeably perfumed and harmless.
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We are very pleased to tell you that we are greatly pleased with your Dorin Sticks; we do not hesitate to declare that in future we shall use them preferably to foreign sticks. F. GRAVIER, PAUL FUGERE.
Novelty Theatre, April 16, 1887.
I made a trial of your sticks for rouging, they gave me great satisfaction and I should feel obliged to you to send me another box. BERTHELIER.
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# PROVINCIAL.

## BOSTON.

The Thatcher, Primrose and West Minstrels closed a successful engagement at the Boston Theatre last Saturday night, and this week the stage of that establishment is held by Denman Thompson and George W. Ryer's Two Sisters. The scenes are all laid in the city, and the play contains some strong situations. It runs for this week only, the gorgeous extravaganza, The Crystal Slipper, beginning a six weeks' engagement Sept. 10.

The Bells of Haslemere at the Museum will be followed next Monday by Little Lord Fauntleroy, with Elsie Leslie in the title part.

Uncle Tom's Cabin ended a two weeks' run at the Hollis Street last Saturday evening. On Monday evening A Possible Case was brought out with a specially selected co., and under the immediate supervision of Manager Hill. It is booked for three weeks.

At the Globe the melodrama, the Shadows of a Great City, is this week's attraction.

Dalys are doing Upside Down at the Park this week. They will be followed by Frank Harvey's new play, Judge Not, with Effie Ellsler in the leading part, next week.

At the Grand Opera House, Over the Garden Wall opened Monday night to a good audience. It remains for a week, and after it comes Lost in London.

The Big Four hold the fort at the Howard.

Items: Labor Day nearly every theatre in the city gave matinee performances, an almost unprecedented occurrence.—Annie Pixley comes to the Park 17th.—The Pompeiian Amphitheatre continues to draw large audiences.—Muldoon's Picnic is the attraction at the Howard this week.

## PHILADELPHIA.

The theatres are rapidly falling into line and are now all open with the exception of two.

The Walnut Street Theatre, refurnished and improved, opened on Saturday night last with W. W. Tillotson's Comedy co. in Frank Tannehill, Jr., and Von Brunck's musical farce-comedy Zig-Zag. The house was crowded and the play made a decided hit. Zig Zag is certainly superior to most plays of its class. Its lines are bright and witty and its business very amusing. Its climaxes are especially striking, and show wide departure from conventional rules. The musical numbers are unusually good. The play suffers somewhat from embarrassment of riches. It is full to overflowing of mirth-provoking incidents and situations. It will in fact have to be altered and cut, but this can readily be done without leaving it at all impoverished, for the remainder will then increase in value. Unlike most farce-comedies there is much in this play that pleases the eye. The different costumes worn by the ladies are exceedingly pretty. A mythological minuet is introduced which is very effective. The ladies are clad in white classical robes, the house and stage are darkened, the entire setting is covered with black drapery and the stately dance proceeds by the light of the calcium. A number of clever specialties are introduced in the play and there is material in it to suit the taste in all parts of the house. The co. is very good. Anna Boyd, who heads the list, finds her part well suited to her taste and well adapted to her powers. She gives a very spirited performance. She plays the part with a great deal of dash, but still keeps her acting under the proper control and within judicious limits. She makes a fine appearance and her singing deservedly wins hearty recalls. Alice K. Johnson adds much strength to the cast by her pretty face and her graceful form and carriage, but above all by the extraordinary sweetness of her voice and her artistic method of singing. Of the male members of the cast Alfred C. Wheelan, George Kyle, Samuel Reed, Joseph Ott, Charles Wayne and James Tierney deserve much praise. The play was received with much laughter and applause from all parts of the house. It is safe to predict that it will not only be a great success but that it will furnish a model for the construction of farce-comedies in the future. It remains at the Walnut two weeks and will be followed by The Stowaway 17th.

William Redmund and Mrs. Thomas Barry presented Herminie at the Chestnut Street Theatre to light houses. The play possesses some merit, but it is old-fashioned and antiquated. In some places it is almost tedious and nowhere does it arouse enthusiasm or excite great interest, the reason being that it is so unreal. Much of the acting was worthy of a better play. This week Johnson and Slavin's Minstrels; 10th, Denman Thompson's new play, The Two Sisters.

Business at the Grand Opera House continues excellent. This week Mr. Henrich's co. will be heard in a varied repertoire. Tuesday will be a gala night because of the hundredth consecutive performances given by this co. during the summer season at the Grand Opera House. Mr. Henrichs invited the public to present requests for the performance of their favorite opera embraced within the repertoire of the co. Several thousand responses were received, the result being that Faust proved to be the favorite, and will accordingly be given on that night.

Byrne's co., in Ten Thousand Miles Away, played to crowded houses at the National Theatre. This week, A Bunch of Keys. Mardo. 10th.

At the Central Theatre the World Star Specialty co. gave a good show to good business. This week Lilly Clay's Gaiety co.; Sheffer and Blakely's co., 10th.

At Carncross' Opera House business has been very good. The house opened Aug. 27 with a good co. and an entertaining performance.

There was good attendance at Forepaugh's Theatre all the week to witness The Unknown, which was presented by a very capable co. This week Uncle Tom's Cabin, with Dan Collyer as Topsy. Katharine Rogers 10th.

Items: The Arch Street Theatre opens this week with Kate Claxton, in Harvey's play, The World Against Her.—The Standard Theatre, the new house upon South Street, will open on Saturday night next with Minnie Maddern in Caprice.—The Chestnut Street Opera House opens this week with Hanlon's Voyage En Suisse.—Buffalo Bill's Wild West is still at the Gentlemen's Driving Park, and is doing well. It remains here two weeks longer.—Prof. Herrmann will open his Broad Street Theatre with Lights and Shadows on the 17th.—Some of the cheap houses opened last week and are doing, I understand, very well. They will doubtless continue to do good business and make money, as the law has closed up the concert rooms, and these houses are run upon economical principles and cost but little for management.

## CINCINNATI.

Despite the most earnest efforts to induce success Twenty Maidens to One Dude failed to meet with public favor, and Manager Fennessy, who, after the defection of Mestayer, proposed continuing the co.'s engagement during a second week, was obliged to call a halt and allow the troupe to disband. The current week's programme will consist of The Scarecrow, with Alberta Damon in the leading role. Hallen and Hart's Later On comb. follows 9th.

Natural Gas illumined the Grand during past week, and Donnelly's vocalism and Gerard's grotesque business were as liberally applauded as ever. McKee Rankin in The Runaway Wife this week, followed by The Pearl of Pekin co. 9th.

Charles Erin Verner in Shamus O'Brien filled out past week with fair results at Havlin's. The impulsive young gentlemen who frequent the gallery rather impartially divided their applause and hisses between Verner and W. B. Cahill. The latter's role of the informer was one of the features of the programme. This week We, Us & Co., followed by the Ivy Leaf 9th.

At the People's Theatre the Weston Brothers presented the Way of the World in good style during the week ending Sept. 1. The musical specialties of the stars were nightly encored. The support was satisfactory. A Festival Day at Brighton this week, and followed by the Rentz Santley comb 9th.

The closing week of the Wilbur Opera troupe at Harris' was fully in keeping with its predecessors so far as attendance was concerned, and the effective work of Susie Kerwin in prima donna roles and Kohnle's efficient low comedy portrayals have made both artists prime favorites with our amusement-goers. The Beacon Lights this week, followed by P. F. Baker in The German Emigrant 9th. The Wilbur Opera co. in a two weeks' engagement 16th.

The Standard will open its season with Muldoon's Picnic on the 9th, followed by Sid C. France 16th.

Items: Smiley Walker, advance agent of Annie Pixley's co., left for Boston 2d to join his troupe.—Nat Goodwin is looked for Thanksgiving week at Heuck's.—Manager Harry Rainforth, of the Grand Opera House, has purchased a handsome residence on Chapel Street, in Walnut Hills, and will remove from the Burnet House during this week.—Bessie Mantour, of the Natural Gas co., received no little gratuitous advertising during past week over her reported loss of a pair of diamond ear-drops, valued at $1,500. The jewels were found by a policeman, and their value fixed by a prominent jeweler at not in excess of $30.—Russell Wood, ticket seller at Harris's Theatre, has gone to Baltimore, and Chester Spain has been promoted to the box-office.—The stage attraction past week at Kohl and Middleton's Vine Street Museum consisted of Drew Brothers' Specialty co.—Jennie Satterlee, who has assumed Amy Ames' part with the Natural Gas comb., is the wife of Bob Arthur.—The Beacon Light co., which fills out current week at Harris', was actively engaged in rehearsing the drama during greater portion of past week.—Mazulm announced at Heuck's for week of 23d.—The almost continuous rain past week rather spoiled matters for the Fall of Babylon, and on several evenings prevented the presentation of the spectacle.

## ST. LOUIS.

The Grand opened and continued all of last week to large audiences that gathered to witness the "speaking pantomime," He, She, Him and Her. It is a laughter-provoking hodge-podge, and the auditor sits through it listening to new and familiar *mots*. After the performance you can not recall the plot it is so thin, and you wonder why you laughed. The incidental music was lively and catchy. This week, The Kitty; Haverly's Minstrels next.

The Olympic will open with The Arabian Nights on Sunday evening.

Gus Williams at Pope's can well feel proud of the attendance at the first performance of Keppler's Fortunes. The matinee on last Sunday was attended by 2,486 people and the evening performance was witnessed by a crowd of nearly like proportions. Gus Williams was the same old Gus, being very effective in the rendering of his songs. Burk's Horse Show this week; We, Us & Co. next.

The People's opened Saturday with Sid France in Jealousy, to good house. The plot and cast will be touched on in my next. The Scarecrow next week.

Kensington has still held its own in the fight with indoor amusements and crowds throng the cars and pass the stile on every exhibition night. Last Tuesday 700 newsboys viewed a free performance. On Friday night 4,800 members of the Legion of Honor were in attendance.

Items: Mr. and Mrs. Paul Bowne stopped over on their way East, having played a very successful engagement with Summer opera at Memphis.—Gus Williams astonished old professors of music by his piano playing last week.—Mlle. Dorst, Fannie Cohen, Olga Mirven and Mons. Oreste will dance the Doll's Quadrille in the Arabian Nights this season.—Loie Fuller, Leona Fontainebleau, Daisy Temple, Annie Erwin, Fannie Cohen, Richard Carroll, Ed. Carroll, George Fischer and August Siegrist of the Arabian Nights, have arrived, and rehearsals are the order.—Charles H. Kilgore, proprietor of the People's Theatre, is in town.

## CHICAGO.

The Scarecrow is the latest addition to the list of farce-comedies. Robert Peattie, a clever newspaper writer, and Harry Smith, a special writer of more or less renown, the renown resting on his authorship of The Begum, are the alleged collaborateurs of the piece. Bob and Harry spent many weary nights over it, at least Bob did, and it was written by him many years ago and lay at the bottom of his trunk until Harry suggested that they "fix it up." They did fix it up and tried it on the "dog" at the Haymarket. Bob and Harry were in a box at the theatre when it was produced. The authors have clipped and pruned the piece since its initial performance, and its success in the hands of the clever co. presenting it is predicted.

Midsummer Night's Dream will run at McVicker's until Wednesday night, when the theatre will close until Saturday night, and Imre Kiralfy's Mazulm will be put on for a run.

The Crystal Slipper closed a remarkable season of 107 nights at the Opera House with receipts of $100,000. Thomas W. Keene will open the regular season with Richard III, which will run a week. Natural Gas 9th.

Tin Soldier drew good houses to the Grand. This week Haverly's Minstrels. A Hole in the Ground 9th.

Little Puck, in which Frank Daniels has a splendid piece of dramatic property, closed a great two weeks at Hooley's. This week George H. Adams in He, She, Him and Her. McNish, Ramza and Arno's Minstrels 9th.

Skipped by the Light had a prosperous week at the People's. This week the London Specialty co.

Hoodman Blind, with a strong co., drew large audiences to the Academy of Music. The play was well put on. This week Monte Cristo, with Horace Lewis co. The comedy drama, Fate, by the late Bartley Campbell, 9th.

Edwin Hanford, in the Shamrock, found favor at the Windsor. This week Chip o' the Old Block; Two Old Cronies 9th.

The Columbia is being changed by the art of frescoer and architect into the handsomest house in the country. This is what Manager Morton says, and he ought to know. The opening will occur Oct. 1.

## CLEVELAND.

The Opera House season opened 3d with Natural Gas. Robert Downing 10th. Manager Gus Hartz has booked the best list of attractions for the Opera House which has ever visited Cleveland in one season. Negotiations are pending for the appearance of Mary Anderson and the Coquelin-Hading co.

At H. R. Jacobs' Cleveland Theatre Walter S. Sanford has appeared all week to large business in his melodrama, Under the Lash. Sanford now plays Harry Burton, the express messenger, without the alleged German accent he affected last season. He is certainly not a brilliant actor, but contrives to please. Of his support Harry T. Leonard in a negro part is the best. The play is one of the stereotyped blood-and-thunder affairs. The trained dog is not the least feature of the cast. This week, Under the Gaslight. Next, One of the Finest (Ed. Hasson's co.)

B. C. Hart has transferred his lease of the Columbia Theatre to Edwin P. Hilton and Passenger Agent D. C. McWatters of the Pennsylvania Railroad. Mr. Hilton is better known to Clevelanders by the name of A. W. Burlison, and is a son of the late Lieut. Burlison, of the Cleveland police force. For the last eight years he has been manager of the Olympic Theatre in St. Paul. Mr. Hilton will remain here and devote himself actively to the management of the Columbia. My good wishes attend the firm. Manager Billy Hart expects to have a new theatre here not far off. Billy made money while in charge of the Columbia, but the terms offered him to temporarily retire from the management were such as not to be resisted. The Columbia season opens the 10th with Murray and Murphy.

It is now settled that the season at the Park Theatre under Gus Hartz's management will be inaugurated 24th, with Gilmore's Twelve Temptations. The house is now in the hands of the painters and decorators.

The Academy of Music, which has been remodeled, repainted, etc., opened Aug. 1. The principal attractions were Lillie Ellis' Female Minstrels and S. J. Wheeler in the drama of Deadwood Dick. Capt. J. W. Decker and Hank Eagon, the new managers, start out bravely.

Items: F. Grotenrath Conyers has suddenly returned from New York. He didn't get a chance to support Booth and Barrett, he says, and so came home.—Al. Bryan, our popular bill-poster, has with his better-half been taking a brief vacation in Detroit.—James B. Curran, the veteran actor, takes a co. of amateurs to Medina 5th to play Ingomar and Black Eyed Susan.—Dora and Daisy Mayer left Saturday on a musical tour.—Henry Miller, a local violinist of repute, goes to New York to locate.—The Buckeye, the new pastoral play recently produced by Lizzie Evans, was written by J. C Macy, formerly with Brainerd, the music publisher of this city.

## BALTIMORE.

The Leonzo Brothers, in Brother Against Brother, did rather a light business at Ford's Opera House last week. The regular season opened last Monday night with The Paymaster in the presence of a large audience. Mrs. W. O'Sullivan Dimpfel, of this city, who on that occasion made her initial appearance on the stage in Baltimore, was given a hearty reception by her many friends present. Next, T. P. and W. Minstrels.

Harris' Academy of Music had very large houses last week, with Held by the Enemy as the attraction. Milton and Dollie Nobles in From Sire to Son this week. White Slave 10th.

Forepaugh's Temple Theatre opened the season last Monday afternoon with a good, large audience present. Zitka was the opening attraction. This house has not received any repairs, as it was entirely renovated last season, and was consequently in excellent order. The lower floor, which was heretofore used as a curio hall, has been fitted up for a promenade garden, and a concert will be given by the band before each performance. Black Flag 10th.

Kernan's Monumental Theatre did fairly well last week with the Booth Specialty co. This week Muldoon's Specialty comb. Next, the World Specialty co.

Kelly's Front Street Theatre did the usual large business last week. Mortimer Murdoch's Hoop of Gold was the bill. A Brave Woman is the attraction this week. W. H. Rightmire in The California Detective 10th.

Items: The opening date at Holliday Street Theatre has been changed to Monday next.—John W. Albaugh, Jr., and his bride returned to Baltimore last Saturday.—Manager Harris will give a benefit at the Academy of Music to the relatives of the firemen who lost their lives at a fire here on Sunday.—In the roster of Creston Clarke's co. for the coming season published in THE MIRROR 25th the name of Rankin Duvall is omitted. Mr. Duvall will be a member of that co. this season.—Manager Harris will hereafter distribute souvenirs at every matinee performance at the Academy.—Harry Walker, one of the firemen killed at the fire last Sunday, was an usher at Ford's Opera House and was well known to its patrons.

## BROOKLYN.

The re-opening of the Grand Opera House occurred on Saturday evening last. During the Summer a complete transformation in the appearance of the house has been wrought, and the theatre, in its new dress, is one of the finest temples of the drama in the country. The audience was profuse in its expressions of admiration, and Messrs. Knowles and Morris are to be congratulated upon the really wonderful result of their labors. Siberia was the initial attraction. Next week Lights and Shadows.

At the Park Theatre Dan. Darcy was played to rather light business last week. Dixey, who appeared on Monday evening in Adonis, will do better. Next week Redmond and Barry.

The Two Johns, which did well at the Brooklyn last week, was succeeded on Monday evening by Mrs. McKee Rankin in The Golden Giant. Business was good. Next week Milton Nobles.

There was a packed house at Hyde and Behman's Theatre on Monday last, the opening night of the season. Hyde's Specialty co., a really strong organization, was the attraction.

On the Frontier drew well at the Criterion on Monday evening.

A Checkered Life filled the Standard Museum all last week. Across the Continent attracted large business on Monday evening.

### BROOKLYN, E. D.

The Lee Avenue Academy opened 3d with a packed house, the attraction being James A. Herne's Drifting Apart, a good domestic story, which met with much deserved applause. The Academy has been entirely remodeled, and Messrs. Berger and Price deserve much credit for the great pains they are taking to please their patrons both in the accommodations of the house and the first-class attractions they offer the public. They seat more this year than ever before. The seats are all new and of plush in newest style, with cane and wrap holders. They have also added new boxes and remodeled the old ones, and taking it (the house) all in all have made it one of the prettiest and most comfortable places of amusement in the City of Churches. Next week Barry and Fay.

The Amphion Academy opened 1st with Pearl of Pekin to a packed house. Harrison and Herbert and Irene Verona and Belle Thorne were greeted with applause, all being recalled several times. Next week Frederick Warde in repertoire.

Hardie and Von Leer opened Monday evening to large house at Proctor's Novelty Theatre in On the Frontier. The audience gave it much applause, which indicates a good week. My Aunt Bridget next week.

The World's Star Specialty co. opened to a large audience at the Grand on Monday evening.

## SAN FRANCISCO.

Aug. 28.

At the Alcazar Joe Murphy in Shaun Rhue, supported by an excellent co., is drawing very large audiences. Kerry Gow will follow.

The presentation of Jim the Penman during the second week of the Madison Square season at the Baldwin was a pronounced success. Elaine inaugurates the third week. Annie Russell is daintily sympathetic as the Maid of Astolat. May Brookyn's Llanyd was exquisitely poetical. Tennyson's idyl will be followed by Saints and Sinners next week.

At the Tivoli The Black Hussar has met with popular favor. The co. essayed Der Freischutz with gratifying success.

Herrmann and his charming wife opened a two weeks' season at the Bush Street Theatre last Monday night to a packed house. Vernona Jarbeau Sept. 10, followed by A Tin Soldier.

The Bijou is now entering upon the fourth week of Emerson's Minstrels to large audiences.

At Irving Hall the Rebagliati Concert troupe, including a remarkable violin soloist, an oboe soloist, a pianist and eight bandurria players are announced for concerts next week.

Items: William Furst is back again at the Tivoli as musical conductor.—W. D. Roberts is the new business manager of the Bijou.—Manager Al. Hayman leaves for New York Sept. 3 to accept proposals from first-class attractions of a light order to play in the new California Theatre, which will open about May 1.—Richard Stahl's new opera is entitled Irene; or, The Sea King's Bride. It is a fantastic work in three acts and five scenes, the first being laid in Naples and the others at sea.—Phoebe Davies is leading lady in Our Grismers, which opens at Oakland.—It is said that Enrico Campobello, the baritone, will join the Tivoli co.—Richard Stahl's farewell benefit has been set for Sept. 20.—The Lewis Morrison co. opens at the Alcazar Sept. 10 in a new play called Right's Right, said to be an English success in the provinces. He will be supported by Florence Elmore and F. G. Ross.—August Heinrichs, the leader of the Baldwin orchestra, has just completed a comic opera entitled Monsieur Hercules, which Mme. Genee will produce when Cottrelly begins her engagement with the German co.—Rice's Evangeline follows the Madison Square co. at the Baldwin.—Jacob Gottlob has a new and beautifully furnished home on Monroe street, Nob Hill.—Joe Murphy's song "'Tis a handful of earth," brings real tears to his eyes.—Campobello, the baritone, was granted a divorce from his wife, Donna Mobile, for desertion.

## JERSEY CITY AND HOBOKEN.

Jersey City Academy of Music: The regular season opened Sept. 3, with James O'Neill in Monte Cristo, the initial performance being witnessed by a large and appreciative audience. The cast is effective, the scenery complete, and the performance a most excellent one. During the Summer Manager Henderson has added many features to his already attractive house in the way of decoration, and there is no more complete theatre in the State. The season promises to be in every respect successful. Time is nearly all filled for the season with first-class attractions. Manager Henderson certainly seems to have solvedthe problem of successful theatrical management in Jersey City. Next week James A. Herne in Drifting Apart.

### HOBOKEN.

At H. R. Jacobs' Hoboken Theatre Will C. Cowper produced his new play, Grandfather's Clock, opening 3d to a big house. The piece palpably gave satisfaction, although some of the people are evidently unfitted for their parts. The story hinges on a will and papers hid in an old clock, and is of the usual conventional style. Among those particularly deserving of mention are W. C. Cowper, T. J. Herndon, and a clever quartette. Latter half of week Monroe and Rice's Aunt Bridget. Next week Ada Gray and The Wages of Sin, three nights each.

At Cronheim's, Sept. 3, a large audience witnessed the opening night of Burgess and Johnson's comb., and were highly entertained. Roger Dolan and his wife do a good act, and among the others worthy of mention were Polly McDonald, Weber and Fields, Connors and Collins and Rosina. Pugilism and wrestling by professionals are also a feature of the show.

Items: Roland G. Pray was here hustling for My Aunt Bridget co. He made many friends.—Roger Dolan's old-time partner, McCarthy, is in prison at Buffalo, charged with shooting his wife.—The season in Hoboken has now fully opened, and both houses are apparently doing good business.

## LOUISVILLE.

The Conried Opera co. opened the season at Macauley's Aug. 30, doing very good business with Nanon and The Gypsy Baron. Edwin Hoff in the principal tenor parts made an especially favorable impression. This week George Wilson's Minstrels and Marie Prescott three nights each.

McNish, Ramza and Arno's Minstrels were the opening attraction at the Masonic Temple Theatre. A first-class show was given to very good business. The bill was varied and novel and the people excellent. The New Orleans Juvenile Opera co follow for a week.

Harris's opened with We, Us & Co. to overflowing houses. The familiar piece was given with a rush. It compares favorably with any representation the piece has ever been given here. Rose Osborne in Bartley Campbell's Fate Sept. 3.

Lester and Williams's London Novelty co. drew well at the New Buck. A number of very clever people introduced their specialties. The sparring wind-up each night attracted additional interest. This week The Ranch King.

Items: The season just opened at Macauley's is the sixteenth at that popular house. It is in the very pink of condition. New scenery, new curtain, magnificent decorations, everything in perfect shape. Mr. Adkins, the new business manager, is a courteous and capable gentleman who will become popular with the patrons of the house.—H F Seymour, representing Rose Osborne, and Signor DeVivo of Liberati's management, made many friends during the stay here.—The veteran Lew Benedict met with a warm reception. He is decidedly one of the features of the McN., R. and A. show.—Lillian Conway, of the Conried Opera co., was very ill while here and unable to appear. The bill was changed several times in consequence, Lydia O'Neill singing her parts.—The changes at the Masonic are marked. The decorations are entirely new and in excellent taste. There is a new box-office, a convenient retiring room for ladies, a cosy smoking room, new heating arrangements—in a word, the place is perfect. Eugene Errod is in the box-office, Charlie Campbell on the door, Messrs. Warner and Grubb, ushers, while Manager Bourlier looks after the comfort of his patrons.—The big commercial parade may be mentioned as one of the attractions of the week. It may interfere with amusements proper, however.—John Snyder is in the gallery box-office at the Masonic.—Frank Foster, stage manager at the Grand Central, is to have a benefit. He is in very bad health and a deserving man. He is a brother of Dolly Foster, the serio-comic.—The change in name of Selina Fetter's play from Crucify Her to The Tigress is generally considered a good one.—Clever old Buck McKinney starts at Macauley's upon his thirty-fourth year as a doorkeeper at Louisville theatres.—On account of the bad weather but two of the five Liberati concerts were given and the advertised balloon ascension of Professor Baldwin was not made. The Signor is credited with saying: "Dama za bada wet, by God!"—The artistic decorations at Macauley's and the Masonic were done by Guy Leber, a Louisville man. He has received much praise.

## PITTSBURG.

At the Bijou, Hallen and Hart in their rather amusing skit Later On averaged good business last week.

Etta Cogswell, with her new piece, The Keystone, fared rather badly at the Grand Opera House last week. The play is of the sensational order and its merit as a drama is rather limited. Ezra Kendall in A Pair of Kids this week; The Paymaster Sept. 10.

There was a very fair variety show given at the Academy last week by Joe J. Sullivan, the Selbinis and other vaudeville stars, and a fairly good business was done. Loraine's Majestic comb. Sept. 3.

The Rose Osbourne comb played Bartley Campbell's Fate at Harris' last week to good business. Pete Baker 3d; N. S. Wood 10th.

Items: Etta Cogswell's share of the receipts the Grand last week were garnisheed for an alleged debt.—All the houses have been very neatly and tastefully renovated. The interiors of both the Grand and the Bijou present very pleasing appearances.—Fred. Hallen's talented wife accompanies him on his present trip, but does not take part in the performance of Later On.—New and handsome mirrors have been placed in the lobby of the Grand Opera House.—Phil. Weiss remains the leader of the Bijou orchestra and Peter Schwartz that of the Grand Opera House.—Pete Baker opened his season at Harris', this city, 3d. He was in town all last week preparing for the event.—J. W. McNamara, business manager of Held by the Enemy, was in town last week. He reports business good.—Miller and Freeman's Circus will exhibit here 6th.

## CALIFORNIA.

### SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): Ralph E. Cummings, supported by local professionals, with Lillie Lawrence in the title role, gave a creditable rendering of M'liss Aug. 21, to a fair audience.

Turner Opera House (San Diego Turn Verein, proprietors): Minnie Huff's Cricket co., in the musical comedy, Ollie, 23d to good house. Miss Huff's singing was excellent, but the play does not furnish ample scope for display of the fine qualities of her voice.

Items: Minnie Huff and her Cricket co. produced Ollie at the Theatre del Coronado 24th, and will appear at D Street Theatre the coming week.—Neil Warner, supported by the Lora Hollis co., in Ingomar at Louis' 31st.—D Street Theatre has been closed since 10th.—Henri Fairweather and Wilfrida Fairweather will remain in San Diego for some months.

### SACRAMENTO.

Clunie Opera House (C. P. Hall, lessee): T. J. Farron in Soap Bubble Aug. 22-23 to light houses, owing to the excessively warm weather. Farron is well supported by J. H Connelly and a fairly good co., and succeeded in amusing his audience in spite of the heat.

New Metropolitan Opera House (L. Henry, manager): The great Herrmann, assisted by Mme. Herrmann and D'Albini, in his tricks of legerdemain and black art, Aug. 24-25. His greatest trick, that of Le Cocon, is certainly a most wonderful performance. Attendance small.

Sells Bros.' Circus Sept. 8.

### OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): The Webster Brady co. played here last week to fair business. They played repertoire, opening in Burr Oaks.

### LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Neil Warner, supported by Lora Hollis and co., gave Geneva Cross, Ingomar, and Time and the Hour, week Aug. 20 to small houses. Miss Hollis was admired for her beauty, but outside of that there was nothing very noteworthy. Hettie Bernard-Chase comes in Rags week Sept 3; Herrmann 10th; Palmer's Madison Square Theatre co. 17th.

Items: Robinson and Heikes' Consolidated R. R Shows hold forth here this week.—Work on the Los Angeles Theatre is being pushed rapidly, and Oct. 1 is said to be the time when it will be finished. The front presents a very attractive appearance.—When the lumber for the new Burbank Theatre arrives, and it is expected every day, it will be rushed as rapidly as possible, and will be completed in all probability by Jan. 1.—Mr. Wm. A. Thompson, who has managed the Webster-Brady co. so successfully the past year, is now with Hattie Bernard-Chase in the same capacity, and is expected here soon, when his many friends will be glad to see him.—I was in San Francisco three days last week, and visited most of the theatres. While there I had several very pleasant chats with J. D. Maxwell, MIRROR correspondent, whom I found the same genial gentleman as of yore.

## COLORADO.

### DENVER.

The Tabor was entirely sold for the opening of the Lyceum co. Monday night, and as the artists appeared flattering demonstrations of welcome were given. The co. is one of the most thorough organizations that ever appeared upon a Denver stage, and The Wife one of the best plays. I should say that the receipts will average in the neighborhood of $1,000 a performance, and there will be seven altogether. Week of 3d, Farron in A Soap Bubble.

The season was opened at the Musee Monday night by George Wessells and a California co. Michael Strogoff was the play, and it is being well presented. The patronage hasn't been good, though. The members of this co., I am informed, will constitute the stock, and the next bill will be Stranglers of Paris. The house looks very neat and clean.

Items: Manager Cragg, of Leadville, was expected in town yesterday, 30th. 'Tis said he was to have made the trip from the city in the clouds in a buggy.—That charming little body Louise Dillon pleases everybody in her delightful love scenes with Charles Dickson.—It looks as if ex-Senator Tabor was in the gubernatorial race.—Manager Rhoades, of Cheyenne, was a recent visitor.—Max Meyer, the president of the Opera House Co. in Omaha, with his family, tarried here a few days on his way home from Manitou.—Rosenheim, who represented himself a theatrical agent, and who, it is alleged, secured money from unsuspecting Miss Birmingham, who wanted to go upon the stage, was bound over in the sum of $300 to the Criminal Court when he had his hearing before Justice Sales the other day.—J. H. Wallick is said to have bought an $8,000 horse in Fort Collins. The animal will be sent to Mr. Wallick's farm in Middletown, N. Y.—J. E. Sackett, the manager of the Musee, left Wednesday for St Joseph, Mo., where Mrs Tom Thumb is now located.—I never saw, since I've been connected with THE MIRROR (over four years), correspondents so plentiful as now. They are as thick as flies in Summer time. Every obscure sheet in the country that makes a pretense of publishing dramatic news has a representative in Denver.

## CONNECTICUT.

### MERIDEN.

Delevan Opera House (T. H. Delevan, manager). The season will open Sept. 8 with Katie Hart's Kindergarten. Bennett and Moulton for one week 11th; Thrown on the World 17th; Brass Monkey 18th; J. B. Polk in Mixed Pickles 20th; George Boniface in Under Cover 28th.

### BRIDGEPORT.

Hawes Opera House (R. Tomlinson, manager): This house was opened for the season Sept. 1 by Fleming's Around the World in Eighty Days. The play was finely presented. The audience were pleased with the fine appearance of the house, which is changed from a cold, musty looking place to as cosy and comfortable a theatre as any one would wish. Manager Tomlinson has spent a large amount of money in endeavoring to give our theatre-goers a fine house, and the approbation of the public on the opening night attested that his efforts were appreciated. The scenery was another surprise to the audience, and when the new drop curtain was revealed it was met with a storm of applause. Miss Madden in Caprice Sept. 5; Jim the Penman 6th.

Item: Work is being pushed on Proctor's Grand. It will be opened about the last week in September. This will add another first-class theatre to Bridgeport.

### WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Kindergarden was given here Aug. 30, to fair sized audience, and was well received. The singing of George Bruening, the absurdity of Fred Mendoza as the Widow Magee, and the dancing of Katie Hart, were the principal features.

### MYSTIC.

Opera House (Ira W. Jackson, manager): The season at this theatre opened Aug. 30, with Si Perkins, to standing room only. The co. is stronger than last season and a number of changes have been made in the piece. The largest audience ever in the house laughed from the rise to fall of curtain. Scott's Thrown Upon the World Sept. 12; Mme. Forrester's Burlesque co. 17.

### NEW HAVEN.

New Haven Opera House (Horace Wall, manager): Jim the Penman opens the season at this theatre Sept. 4. Manager Wall has been very successful in his bookings for the coming season.

Grand Opera House (G. B. Bunnell, manager): Monte Cristo, with Gustavus Clark in the title-role, was very well presented to good houses Aug. 27-29. True Irish Hearts occupied the boards 30-31—Sept. 1 and made a decided hit, drawing full houses at every performance. For current week: Kindergarden 3-5; The Boy Tramp 6-8.

In the curio hall Baby Bunting, the dwarf horse, excited the wonder of large crowds.

The Hyperion Theatre is being used for political meetings at present. But few attractions have been booked before election on that account.

### TORRINGTON.

Opera House (F. [illegible] Matthews, manager): Gorton's New Orleans Minstrels came Aug. 30. Aside from a few flint lock jokes in the first part, the performance was of fair merit and well received by a packed house. Flavia Colie co. Sept. 10—week.

### DANBURY.

Opera House (F. A. Shear, manager): The Julian Comedy co. completed a week of fair business Sept. 1. The co. and play were good, considering cheap prices. The Bennett-Moulton Opera co., which has been rehearsing here for the past fortnight, began a week's engagement 3d.

## DELAWARE.

### WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Geo. Holland and a fair co. in Money, Our American Cousin and School for Scandal played to fair business Aug. 28-30. Martin Hayden appeared in his second engagement here in four months in The Boy Hero to crowded houses.

Grand Opera House (James E. Wilson, manager): This house reopened, under the management of Proctor and Soulier Sept. 1. Moore and Vivian in Our Jonathan were the attraction, and drew a large audience. Dore Davidson in Jekyll and Hyde to big business 3d; Redmund-Barry co in Herminie 6th 7th; Thatcher, Primrose and West's Minstrels 8th.

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of the object.

## DAKOTA.

### WATERTOWN.

Grand Opera House (John Brock, manager). Andrews Opera co. appeared in Birds of a Feather Aug. 22 and Mascotte 23, to crowded houses. Mme. Rhea opens the season Sept. 25.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

The Paymaster, well presented by Duncan Harrison and co., drew good houses at the National last week. Fred Bryton in Forgiven this week. Ezra Kendall next.

Milton and Dollie Nobles in Love and Law, to fine business at Harris'. Many were sorry not to see From Sire to Son, too. Pretty Dollie Nobles was warmly received. She has lost none of the charm which won Dollie Woolwine so many friends. The White Slave this week. Edwin Mayo in Silver Age next.

## ILLINOIS.

### CHAMPAIGN.

Opera House (S. L. Nelson, manager): Fred Felton co. closed a good week's business Aug. 30

King and Franklin's Circus pitched their tents 27th, to large business. Stetson's U. T. C. (under tent) Sept 3.

Item: The Felton co. disbanded here on account of bad health of Mr. Felton, who has been failing for some time. Their business has been very satisfactory so far this season. D. D. Smith, the business manager, goes with J. W. Callicutte Comedy co. to act in the same capacity.

### ROCKFORD.

Opera House (C. C. Jones, manager): Laura Dainty co. Fair week, commencing Aug. 28, presented May Blossom, A Mountain Pink and Little Ferret, to good houses.

Item: Miss Dainty recited "Sheridan's Ride" on the Republicans' day at the Fair.

### LINCOLN.

Gillett's Opera House (R. C. Maxwell, manager): Maude Atkinson played here in repertoire week of Aug. 27 to large business.

### PEORIA.

The Grand (Lem H. Wiley, manager): Aug. 27-28, McKee Rankin's co. presented The Danites and The Runaway Wife. A large and fashionable audience greeted the latter piece. It is the strongest play and the most pleasing we have had for several seasons. The authors are McKee Rankin and Fred. Maeder. The stage-setting was elegant. The regular season opens 12th with Gormans' Minstrels.

### DECATUR.

Smith's Opera House (F. W. Haines, manager): The Conried Opera co. sang The Gypsy Baron here Aug. 28 to a large audience. The co. is a fine one and gave perfect satisfaction. George H. Adams 11th; Marie Prescott 14th.

### JOLIET.

Opera House (R. L. Allen, manager): George Ober in Dr. Jekyll and Mr. Hyde 1st to a fair-sized audience.

### SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): The season was opened Aug. 27 by the Conried English Opera co. in Gypsy Baron. The leading characters were well sustained and the chorus has a wealth of melody, harmony and volume. The audience was not large but was well pleased.

## IOWA.

### COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): Gorman's Minstrels Aug. 27 to good business. The entire co. is good. The audience was delighted and nearly every number on the programme was encored; Miss Vernona Jarbeau came 29th to big house. She has a good co. and gave a laughable and pleasing entertainment. This was the formal opening of the house for the season.

### DES MOINES.

Grand Opera House (W. W. Moore, manager): Vernona Jarbeau in Starlight came Aug. 28, playing to packed house and giving satisfaction to all. Charles A. Loder's Hilarity co., under the management of Edward J. Cross, comes 3d with matinee, and is followed by Skipped by Light of the Moon 15th. Manager Moore has put fifty incandescent lights in front of the Grand, which adds much to its beauty and makes it perfect.

Foster's Opera House (Wm. Foster, manager): Gorman's Minstrels came Aug. 22; large audience, giving entire satisfaction. John Dillon comes 3d with matinee in Sky Scraper and Wanted the Earth; Keep It Dark 13th.

Capital City (R. C. Ross, manager): Rentfrow's Pathfinders week of 3d with Saturday matinee, followed by Gibney, Gordon and Gibler Comedy co. week 24th, with matinee.

Items: E. M. Lord was in the city last week on his way to Sioux City, where he assumes the management of the Academy of Music.—E. H. Macoy, manager of Grand, Topeka, Kas., moved his family to Topeka last week.

### DUBUQUE.

Dubuque Opera House (Duncan and Waller, managers): Dan'l Sully in Daddy Nolan to a large audience Aug. 27. Mr. Sully's co. is full of acting, variety and humor, and the entire performance was greatly relished by the audience. His support was good throughout the entire cast, and gave satisfaction to his many admirers. Beach and Bowers' Minstrels 1st; Deshon Opera co. 3d, week.

### FORT MADISON.

Little's World pleased a large audience Aug. 22. The stage was elegantly set with their own scenery. The Hickman and Reeve's Comedy co. gave matinee and evening performance to good business 25th; the occasion was the Old Settlers' Reunion and our booming city was literally packed with people.

### FORT DODGE.

Fessler Opera House (Guy T. Rankin, manager): The season opened Sept. 1 with J. Z. Little in The World.

Item: R. M. Musgat has resigned the local management of the Fessler to accept a position on the road as advance agent. Guy T. Rankin has been appointed to take his place.

## INDIANA.

### INDIANAPOLIS.

The Museum, now Park Theatre, was formally opened Aug. 20 with the Two Johns as the attraction. There was a large attendance. Jas. D. Clifton in the Ranch King 27th. Edwin Mayo opens his season Sept. 3, presenting Davy Crockett and Silver Age. The latter is a new piece, and its story will be reviewed later. The Museum is booked to the holidays, and very little time after that is to be had at any price.

Gorman's Minstrels have appeared at the Grand. Mestayer's Kitty comes Sept. 1, and McNish, Ramza and Arno's Minstrels 3d, but the theatre will not be regularly opened until 17th.

Items: Geo. W. June will be with the Boston Uncle Tom's co.—Jas. V. Cooke was called in from his farm, and will go ahead of Edwin F. Mayo.—The city fathers will light all of the streets on which the theatres are situated with electric light.—E. M. Dasher joined Tin Soldier at Decatur, Ill., 16th. Dash was with Gus Williams for two seasons, and learned from John Robb the smooth points in hustling.—Tin Soldier will not play Indianapolis this season, but will make two trips to California instead. It is reported that Miss Willa Martin, daughter of Kankakee John Martin, will enter a professional career this season.—Miss Sade Pfafflin, a promising amateur, will go on the dramatic stage.

### LOGANSPORT.

Opera House (William Dolan, manager): Baldwin-Melville comb. played to full capacity of house each night last week. Co. gives satisfaction. Next attraction, Keep it Dark, Sept. 5.

### TERRE HAUTE.

Opera House (Wilson Naylor, manager): The regular season was opened Aug. 22 by the Gypsy Baron Opera co. to good houses. The co. is not equal to that of last season. Sisson and Brady's Comedy co. presented Little Nugget to good business 31st, for two nights.

Item: Miss O'Neil rejoined the Gypsy Baron co. last week, Miss Conway leaving. H. Healy will also replace Mr. Noff, who retires from the co. this week.

### MICHIGAN CITY.

Opera House (Weiler and Leist, managers): Crowell Ideal co. came Aug. 30 for three nights to fair business.

### EVANSVILLE.

Apollo Theatre (John Albecker, manager) E. T. Stetson and Hannie M Ingham in Neck and Neck and Olive Branch, gave good performances to fair houses last week.

Opera House (T. J. Graves, manager): The regular season will be opened Sept. 5 by McNish, Ramza and Arno's Minstrels. Manager Graves has booked many of the best attractions on the road.

Item: Work on the new Opera House is progressing rapidly, though probably it will not be ready for occupancy till next season. When completed it will be one of the finest in the West.

## KANSAS.

### ARKANSAS CITY.

Highland Opera House (J. H. Anderson, manager): J. R. Allen's Black Crook co. opened the season at this theatre to fair business for week commencing Aug. 20.

during the G. A. R. Encampment. J. H. Haliday and Co.'s Minstrels 28th; good business; co. fair.

### ANTHONY.

Halliday's Refined (?) Colored Minstrels came Aug. 30 to fair house. This co. is below the average. McCabe's Minstrels Sept. 15.

### WINFIELD.

Winfield Grand (T. B. Myer, manager): Halladay's Colored Georgia Minstrels gave two very acceptable performances Aug. 25-27 to fair houses. Wilber Comedy co. 3d. week.

Barnum's Circus 18th.

### SALINA.

Opera House (F. L. Bond, manager): During the past two weeks the only event has been the presentation of Altoona, under the auspices of Sons of Veterans. Fred. G. Andrews closed his Summer season here with the Andrews Dramatic co. last week and started on a Nebraska tour. Mr. Andrews has a well organized dramatic co., and has givent excellent satisfaction in his Summer season performances.

## KENTUCKY.

### LEXINGTON.

New Opera House (Scott and Mann, managers): The regular season at this house opened very encouragingly Aug. 27 with the Prescott-McLean co. for four nights, followed 31st-Sept. 1 by George Wilson's Minstrels, which drew crowded houses. On the first night the house was packed. The co. is much stronger than ever before.

Items: Miss Prescott was the recipient of a beautiful floral design, presented by the Elks of this city.

## MAINE.

### PORTLAND.

Greenwood Gardens (C. H. Knowlton, manager): A week of pleasant weather and a fine production of Fra Diavolo has been the means of drawing large crowds Aug. 27 and week. The opera was highly successful, and ranks well financially. Percy J. J. Cooper in the title role was most acceptable, and gave a good rendition of the character. Christine Brown was a very good Zerlina, and but for the affectation and self consciousness she supplements the part with would have made a hit. Mrs. Flora Barry as Lady Allcash was far from successful musically, although she looked and acted the part to perfection. Arthur Wilkinson was in his element as Lord Allcash, and gave a finished impersonation, superior to any ever seen here. Sam Dudley and Alex Bell as the two bandits made a big hit, and were the recipients of much applause for their work in the last act. The Lorenzo of George Bogle was cleverly done, and Frank Huntoon's Matteo was decidedly good. The choruses were strong, the stage effects in keeping and the work of the orchestra effective.

The season at the Portland Theatre was inaugurated Aug. 31 by Fred Bryton in Forgiven to a good-sized audience, and the performance was decidedly creditable to this popular star.

Items: The Bohemian Girl and Patience will be done alternately at the Garden Sept. 3 and week.—The colored baby show was a failure.

### BATH.

Alameda Opera House (T. H. Clark, manager): Madison Square Theatre co. in Jim the Penman Sept. 1

### BANGOR.

Opera House (Frank A. Owen, manager): A. M. Palmer's Jim the Penman to great business Aug. 27-29. People turned away. Roland Reed in Cheek 30, and The Woman Hater 31 to big business.

## MASSACHUSETTS.

### NEW BEDFORD.

Opera House (Joseph A. Omey, manager): Bennett and Moulton's Opera co, with Irene Murphy as star, drew good houses all last week, and gave excellent satisfaction. But four of last year's cast are here this season. Neil Burgess in Vim Sept. 4.

People's Theatre (William E. White, manager): Richardson's Colored Troubadours 2d to good business.

Items: I was pleased to see the handsome face of Treasurer Carl Alberte last week at the Opera House. He is a valuable assistant to Mr. Baker—Steve Corey, of this city, has signed with Sisson and Boyd's Old Kentucky Home co. as star. The co. opens in New York 17th.—Manager Omey has made some fine bookings for the season, and everything promises well.—William R. Sherman, the courteous chief usher at the Opera House, has been re-engaged.—The Opera House has been improved in several directions since last season.

### WORCESTER.

Theatre (Mrs. Wilkinson, manager): Business last week has been light, the attractions being Fred Bryton in Forgiven, Around the World in Eighty Days and The Kindergarten. Romany Rye co. and Lights o' London co. week of 3d. This will be the first of a series of weekly attractions at popular prices. One week in each month will be devoted to the popular-price plan. Hoyt's Brass Monkey, 10-11; C. R. Gardiner's Uncle Tom's Cabin co., 13-15; Stetson Opera co., 17-19; Running Wild, 20-22; Three Blind Mice, 29-30.

The Musee (George H. Batchelder, manager): This house is about completed, but there are still enough odds and ends to keep it from being opened until 17th.

Dime Museum (W. H. Bristol, manager): Will open 3d in Washburn Hall, and promises a good show.

The final rehearsals for the Musical Festival take place now each week under the direction of Carl Zerrahn.

### ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): The third season of this beautiful theatre opened Aug. 31, when Minnie Maddern appeared for the first time in this section. Miss Maddern as Mercy Baxter in Caprice played the role of the mountaineer-farmer's daughter in her familiar manner, and from the first captured the affections of the cultured audience, which, in its high appreciation of the personation, responded again and again with warm applause. The support of William Faversham as Jack Henderson was good, and the rest of the cast was more than adequate to the work it had to do. Haverly's Uncle Tom, 13th.

### CLINTON.

Town Hall (G. A. Gibson, manager): Barlow Brothers' Minstrels to a top-heavy house Aug. 30. The performance was first-class in every respect, Edward Percy, the juvenile vocalist, winning great applause.

### HOLYOKE.

Opera House (Chase Brothers, managers): Minnie Maddern made her first appearance here as a star Aug. 29, when she presented Caprice to a small but appreciative audience. Miss Maddern charmed all with the naturalness and sincerity of her acting. John W. Jennings scored a distinct hit as Mercy's father. The balance of the support was excellent, including as it did Sadie Bigelow, Harry Davenport, Cyril Scott and William Faversham. Around the World drew fairly 31st. W. J. Fleming, the original Phineas, played the cool, clear-headed adventurer to the life. Robert Mantell 7th; Dark Secret 11th; Brass Monkey 12th; Kindergarden 15th.

Items: Miss Maddern goes almost directly South.—Sadie Bigelow has grown very stout since her appearance here with Robson and Crane a few years ago.—Frank Holland has been engaged by Kittie Rhoades for the parts of Pygmalion, Steve Harland, Faust and Col. De Courcy.—Ullie Akerstrom spent four days in town recently, being the guest of Mrs. W. J. Griffin, of Maple Street.—W. J. Fleming says we have the finest theatre in New England. The dressing-rooms have been furnished with elegant Brussels carpeting.

### LYNN.

Music Hall (James F. Rock, manager): The warm weather has had a depressing effect on theatricals during the past week. Around the World in Eighty Days Aug. 27 and Michael Strogoff 30th, both to poor business. Pat Rooney presented Pat's Wardrobe to a top-heavy house 1st. Robert Mantell in Monbars 3d; Si Perkins 6th; Peck's Bad Boy 7th-8th.

Proctor's Theatre will open with Lights o' London 6th, to be followed by Over the Garden Wall 10th.

The Sanford Lady Orchestra and Concert co., in conjunction with a Japanese Village, under management of the veteran showman, Uncle Rufe Somerby, will be at Odd Fellows' Hall week of 3d.

### SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): The large business of last week demonstrates that Jules Verne has not lost his hold upon our theatre-goers. Considering the limited dramatic possibilities of Around the World in Eighty Days, Fleming's production Aug. 30 was a creditable one. Michael Strogoff, garnished with an attractive ballet and specialty work in the hands of Andrews' evenly balanced co., gave good satisfaction 1st.

Items: Fred Wilson, Pat Rooney's manager, has an additional venture in view next season—the production of a sensational drama by his daughter Ella, called Two to One. A considerable part of the action occurs during a dream, like that of Only a Farmer's Daughter and Drifting Apart. An effective bit of realism will be introduced which bids fair to discount the scene in Neck and Neck—an execution by electricity. Munn and Co. are pushing the patented effects at Washington.—During the Summer E. A. Locke has rewritten Si Perkins and introduced three new characters.—Prof. Bristol's elegant parlor car is nearly finished and will be used for his coming Southern trip. Report has it that his exhibition will remain out but one season more, as he has already reaped an ample fortune.

### AMESBURY.

New Opera House (C. W. Currier, manager): A Postage Stamp had its first production before a fair-sized audience 1st. This is the story briefly: Mabel Stillwater (Kate Sprague) goes on the dramatic stage, causing her rich uncle to disinherit her. He leaves the bulk of his wealth to his old friend, Jason Davenport (H. C. Stanley). The letter informing Jason of his good fortune, or golden fleece, as it might be termed, is given to Mr. Stillwater to post. He tears off the postage stamp, and per consequence the letter goes to the dead-letter office. Mrs. Stillwater, after an unsuccessful career on the stage, deserts her husband, and with Chauncey Took (W. L. Talbot) schemes to obtain the money left to Jason, who is ignorant of the fortune bequeathed to him. After the unraveling of some entanglements the play ends happily, the erring wife being reunited to her husband. Marguerite Francis was effective and sprighly as Dolly Pitts. The scenery is unique and good. Peck's Bad Boy 6th; Barlow Brothers' Minstrels 8th; Pat Rooney 12th; Jim the Penman 15th.

### MILFORD

Music Hall was opened for the season Aug. 28 by Nat Goodwin and co. to a large and delighted audience. Minnie Maddern in Caprice 3d.

Items: The Sprague Postage Stamp co. was organized and held its rehearsals in this town. One pleasing feature of the co. is a first-class brass band. The co. is an excellent one, and deserves success.—Walter Damon, of this town, goes with the Postage Stamp co. as trombone-player and property man.

### MARLBORO.

Marlboro Theatre (F. W. Riley, manager): Roland Reed formally opened this beautiful theatre Aug. 27 to a large audience in The Woman Hater. The star and play gave great satisfaction. Manager Riley gave Mr. Reed and his co. an elegant spread after the performance, and among those entertained were members of the local and Boston press. All agree that Marlboro possesses a theatre which is an ornament to the town and a boon to the profession. Maud Banks 5th; Three Blind Mice 8th.

## MICHIGAN.

### DETROIT.

White's Grand Opera House (Charles O. White, manager): This theatre opened its regular season Aug. 27 with The Kitty for three nights. The house was packed on the opening night, and the occasion was an auspicious one. The co. was a good one, and included Mestayer and his charming wife, Theresa Vaughn, also Amy Ames. The piece did not run smoothly on its first night, which was, I believe, its first production, but on the two succeeding nights it rather improved by pruning. The last three nights of the week Murray and Murphy in Our Irish Visitors to good houses. This week Conried's English Opera co. give eight performances.

Detroit Opera House (C. J. Whitney, manager): This theatre was occupied in the beginning of the week by a local opera co., and the balance by Prof. Morris' Equine and Canine Paradox. The regular season opens with Frank Daniel's Little Puck Sept. 2.

Whitney's Opera House: Keep it Dark ran all the past week to good houses. This week C. A. Gardner in Karl the Pedlar will be the attraction. This popular-priced house has a large clientele, and as the attractions are generally good the people get full value for their money.

The Casino: Opens this week under the management of the T. W. Randolph, who is, I believe, from Boston. His first attraction will be the Rentz-Santley Variety co. for entire week.

Items: The Detroit Museum of Art opened last evening to a crush.—What nonsense it is to call theatres opera houses. We have three of the latter, though opera has never been presented at Whitney's, and few and far between are the occasions of it at either of the others.—A traveling "masher" attempted to make himself obnoxious to a couple of pretty girls belonging to The Kitty party, and was severely dealt with by the manager, besides getting arrested by the police. Let the good work go on!

### KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Skipped by the Light of the Moon, under the management of Fowler and Warmington, had full house Aug. 24. The performance was a good one.

### OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): Scott and Mills in Chip o' the Old Block, with Jessie Bonstelle as Pixey, Aug. 24. Large and well pleased audience.

### JACKSON.

Hibbard Opera House (R. W. Murphy, manager): Sol Smith Russell drew a large house to see Bewitched Aug. 22. Receipts $480. Scott and Mills, supported by Jessie Bonstelle and a good co., gave Chip o' the Old Block to fair house 25th. Murray and Murphy 5th.

### BIG RAPIDS.

George Ober in Dr. Jekyll and Mr. Hyde played to a large house Aug. 24, and gave entire satisfaction.

### PORT HURON.

City Opera House (L. A. Sherman, manager): The season at this theatre opened with McNish, Ramza and Arno's Minstrels to a full house Aug. 20. Everything bright and new. The New Orleans Juvenile Opera co. to light houses 23-25. Those who saw them were well pleased. Murray and Murphy in Our Irish Visitors 28th to good house. It kept the audience in one continuous laugh throughout the entire performance.

Items: The Opera House has been repainted and finished, and now presents a very neat appearance.—Charles W. Roberts, manager of McN., R. and A. Minstrels, is a courteous gentleman. He sends kind regards to The Mirror.

### GRAND RAPIDS.

Redmond's (C. H. Garwood, manager): Scott and Mills' Chip o' the Old Block did good business last week. The stars repeated their success of a year ago, and are supported by a fairly good co. U. T. C. co week of 3d.

Powers' Opera House (O. Garwood, manager): Murray and Murphy 3d-4th, followed by Sol Smith Russell 6th 7th.

## MINNESOTA.

### MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Rice's Corsair drew tremendous houses Aug. 27 29. The scenic effects are splendid, the costumes gorgeous, the music bright and catchy, and the fun fast and furious. Fay Templeton, as the Corsair, shows that she can still hold her admirers with her cunning airs and beautiful figure. Morris, as Yusset, was the funniest man we have seen here for many a day. George S. Knight, who appeared but once on account of illness, was not in condition to do himself or his lines any sort of justice. George Schiller, who took his place, did an excellent piece of work. The chorus work was good, both to eye and ear. Louis James and Marie Wainwright came Aug 30-Sept. 1 in Virginius, As You Like It and Othello. This engagement, following so closely on the minstrel and spectacular, was not as successful, from a financial point of view, as it should have been. James has improved greatly since he was here last year, and surpasses himself as Virginius. The beautiful Wainwright charms all, in whatever role. She is the most perfect Virginia on the stage. The supporting co. is very good, Mr. Mosely and Kate Meek deserving special mention for the intelligence of their acting.

People's Theatre (W. E. Sterling, manager): Richelieu was presented last week to fair houses. The stock co. is not equal to the requirements of Bulwer's superb play, and Theodore Hamilton, who assumes the title role, is the only one whose acting deserves praise. The function of this house is properly to afford entertainment of a lighter kind. Its clientele demand it.

### ROCHESTER.

Clark's Opera House (R. Milo Jacks and Son, managers): A small audience listened to J. Z. Little's World Aug. 30. Stewart's Theatre co. all this week.

Grand Opera House (W. S. Elkins, manager). Hart's Ideal Opera co. all this week.

### STILLWATER.

Grand Opera House (E. W. Durant, manager): Haverly's Minstrels, under W. S. Cleveland's able management, presented one of the finest entertainments in the minstrel line ever seen in Stillwater Aug. 27 to a full house. Daniel Sully in Daddy Nolan, supported by a fine co., 29th to a fine house. The scenery Mr. Sully carries with him is alone worth the price of admission.

### ST. CLOUD.

Opera House (C. F. Macdonald, manager): May Howard, mind reader, Aug. 25 28 to poor business. Show a "chestnut," and only fair at that.

### ST. PAUL.

Grand Opera House (L. N. Scott, manager): Louis James and Marie Wainwright opened their season at the Grand Aug 27-29 presenting Hamlet, Virginius, Othello and Much Ado About Nothing to good houses and appreciative audiences. The entire repertoire was exceptionally good, and the stars were supported by a strong co.

People's Theatre (L. W. Walker, manager) School was presented Aug. 27, drawing good houses and first-class audiences, who decidedly enjoy the perfect rendition of the various plays presented at this theatre since its opening.

Olympic Theatre (W. S. Wells, manager): Week 27th Fitz and Devine's Star Specialty co. presented a clever entertainment.

Items: Last Monday evening Sig. Le Grande (Gus Brandt), tight rope walker of the Robinson Circus, met with a severe accident while giving a public exhibition walking from building to building. He had finished his act, when the rope broke and he fell to the pavement, sustaining serious injuries. He was taken to the hospital at once, and is slowly recovering.—Bert H. Gouden, late of the *Pioneer Press*, leaves this week for the East to join John W. Palmoni's co.—Albert Bender and Fred Power, the scenic artists, are painting some fine scenery at the Grand. The stage management is under the able direction of J. T. Thompson, who well understands his business, and the plays are well staged.

## MISSOURI.

### KANSAS CITY.

The regular season opened last Saturday at the Ninth Street Theatre with Lizzie Evans in Our Angel as the opening attraction. She will produce her new play, The Buckeye, 1st.

The season opens with four fine theatres, under the following managements: Coates, Mel. H. Hudson; Gillis, Charles H. Thomas; Ninth Street Theatre, A. Judah; Warder Grand Opera House, James Buford.

The Gillis opens 3d with Gormans' Minstrels, the Warder Grand 10th with Booth and Barrett, the Coates 17th with the Lyceum co. in The Wife. All the old theatres have been renovated.

The Coates, which was condemned by the superintendent of buildings last Spring, during Frank Daniels' engagement in Little Puck, has been repaired, and looks like a new theatre. New walls have been put up, and the interior completely redecorated.

The Warder Grand will be completed when the season opens. During the Booth-Barrett engagement last year the work on the building was going on until within an hour of the performance. Mr. Booth was so chilled by the biting blasts of approaching Winter that whistled around the stage that he essayed the role of Othello clad in sealskins. The illustrious tragedian heroically bore the discomforts and inconveniences of the unfinished building. When Booth and Barrett again tread the boards of this house they will find a grand and imposing structure, which is an honor to its projector, Col. George W. Warder, and a building representative of the marvelous growth and unbounded prosperity of this city, the metropolis of the great Southwest.

Items: Manager Buford, of the Warder Grand, returned Saturday from New York City, where he has completed the bookings for the season for his theatre.—W. H. Thomas, manager of His Royal Highness, will retain an interest in the Ninth Street Theatre, but will not be associated in the management, giving his entire attention to the success of his new musical comedy.—Manager Buford, of the Warder Grand, is the sole proprietor of the Night Off co.—Mrs. A. Judah and daughter, Miss Blanche, returned this morning from Long Branch. Mrs. Judah is the wife of the manager of the Ninth Street Theatre.—Manager Mel. Hudson returned home Friday from Asbury Park, where he has been spending his vacation.—Lizzie Evans' new play, The Buckeye, was originally written for Denman Thompson and Julia Wilson, but never produced. Miss Evans is much pleased with it. She is a native of the Buckeye State.

### SEDALIA.

Opera House (H. W. Wood, manager): As previously announced Lizzie Evans and co. arrived to open the season with her new play, The Buckeye, Aug. 30. The house was nearly all sold and the indications for the occasion all that could be desired, when, to Manager Calahan's consternation, he made the painful discovery that the co.'s baggage had not been transferred to his train at the Union Depot in St. Louis, and nothing remained for him to do but to lose one of the two nights of the Sedalia engagement, and postpone the performance of The Buckeye until the following night. Arrivals of disappointed theatre-goers and a fire of inquiries on the telephone made things lively about the theatre while it lasted. Mr. Calahan will recover damages from the railroad company, if possible, for his is quite serious a loss. A splendid audience was present 31st, when The Buckeye received a very satisfactory presentation and the co. and play enjoyed intelligent approbation. The piece is interesting throughout, containing terse dialogue, ingenious and effective complications and several characters of marked individuality. The scene of The Buckeye is all laid at an old tavern in Ohio, except the second act, which takes place in Cleveland. The plot turns upon the career of an orphan asylum waif named Mary Jane, who in the end turns out to be the daughter of John Jerome, the villain of the piece. Some fifteen years before the opening of the drama John Jerome and Daniel Walling (the latter is the good genius of the play) were rival suitors for the hand of a woman who loved and eventually married Jerome, who after marriage became insanely jealous of Walling, took to drink, and so ill-treated his wife that she fled from him, taking her infant daughter, and subsequently died in poverty. The child was brought up in an asylum. Jerome, supposing his wife had been led off by Walling, devotes his life to avenging his supposed injuries. In pursuance of his plans he becomes a burglar, giving rise to several strong scenes between himself and daughter, both of whom are ignorant of their relationship. An under-plot relates the love and marriage of Walling's nephew, Walter, and the old tavern keeper's daughter, Gertie, who also come in under the range of Jerome's scheming. There are a number of comedy scenes furnished by Mary Jane and Charley Childs, and there seems no reason why The Buckeye should not be a success. Richards and Pringle's Georgia Minstrels Sept. 1; James H. Wallick's Cattle King 3d; Gus Williams in Keppler's Fortune 7th.

### HANNIBAL.

Park Opera House (J. B. Price, manager): The season opens 6th with Gorman's Minstrels. Many excellent attractions are booked.

## MISSISSIPPI.

### MERIDIAN.

Opera House (Levy Rotnenberg, manager): A number of first-class attractions have been booked for the regular season. Manager Rothenberg will erect one of the finest opera houses in the South here next Spring. The house, as planned, will cost about $60 000.

## NEBRASKA.

### LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): The season proper at this house opened Aug. 28 with Gorman's Minstrels in a good programme of song and specialty. The method of presenting the numbers was radically different from the usual style of minstrelsy, but as a change, if for nothing more, it is to be commended. Vernona Jarbeau had good business in Starlight 30th. The co. is good and the singing excellent.

Items: Artie L. Cody, daughter of Hon. W. F. Cody (Buffalo Bill), who is visiting in this city, was one of the occupants of a box at the Jarbeau performance.—Miss Eloise Mortimer, of the Jarbeau co., sprained her ankle during the duet dance and was obliged to retire from the stage for the evening.

### OMAHA.

Boyd's Opera House (Thos. F. Boyd, manager): Gorman's Minstrels Aug. 24-25 to large audiences. This co. have made a radical change from the usual stereotyped minstrel performance, and it will doubtless prove successful. The regular season opened on the 27th with Gilmore's Twelve Temptations. It has proved a good drawing piece the entire week. The play is after the style of Fantasma. The scenic effects have never been excelled here, and the ballet is quite graceful. Sprightly Jessie West won repeated encores by her amusing dancing. Lyceum Theatre co. in The Wife Sept. 3 5; Tin Soldier 6 8; Keep It Dark 14-15.

On a guarantee of $40 000 Pain brought his Siege of Sebastapol here for nineteen performances. The spectacle opened Aug. 30 to an audience of 6,000.

Barnum and Bailey's Circus 5.

Item: The reconstructed Grand Opera House opens 3d with Rice's Evangeline and Corsair co.; Little's World follows 11-12.

### NEBRASKA CITY.

In The Mirror of Aug. 18, the Lincoln correspondent writes that the Nebraska City Opera House is now in the Crawford and McReynold's circuit. Manager Sloan informs me that this is not the case. He was approached upon the subject, but declined to enter into any agreement which would leave him but five per cent. Mr. Sloan was told that unless he went into the Crawford and McReynold's circuit he could secure no good cos. To this he replied that he was perfectly competent to run the Opera House here, and would book good attractions without their assistance. Mr. Sloan is an active worker in the lately organized Managers' Protective Association. Its principal object is to protect managers against contracts wherein the managers of opera houses get five per cent. and the circuit man twenty-five. The association takes in all the principal cities of Nebraska, Iowa and Kansas. Headquarters are to be established in New York, with the idea of letting the profession know that they can play in Nebraska, Iowa and Kansas outside of the Crawford and McReynold's circuit.

S. A. Oakes, advance agent of the Oakes Comedy co., was in the city Aug. 29, making arrangements for his co., which appears here 3 4.

Grenier Brothers' Circus 6th.

## NEW HAMPSHIRE.

### MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Pat Rooney with a good co. in support presented Pat's Wardrobe to a fair house Aug. 29. The play is rather weak, but serves its purpose of introducing the specialties of the co. Robert Mantell in Monbars 5th.

### DOVER.

City Opera House (George H. De Meritt, manager): John S. Marlton Comedy co. played three nights, Aug. 27-29, to fair business. The co., which is made up of some very clever artists, was badly handicapped by the fossilized plays they produced.

Items: The old settees on the floor of the house are to be replaced by opera chairs.—I met Roland Reed on his way through from Bangor, and he informed me his new play, The Woman Hater, is taking immensely. He is to play a return engagement this way in February.

### LACONIA.

Season opens Sept. 4-5 with Michael Strogoff. Jim the Penman 10th; Dalys 15th, Shadows or a Great City 20th; Chanfrau 25th.

## NEW JERSEY.

### TRENTON.

Taylor Opera House (John Taylor, manager): Edwin Arden and co. came Aug. 27 for three nights. The house was filled from pit to dome to witness the opening performance of Barred Out. The play is replete with comedy, and it is brought out by the co. in such a pleasing manner as to make it interesting from the rise to the fall of the curtain. The old favorite, Eagle's Nest, closed this co.'s engagement to a large and well pleased audience. That extremely funny and very popular comedy, A Bunch of Keys, was presented Sept. 1 to a very large and enthusiastic audience. Thatcher, Primrose and West Sept. 7; On the Trail 8th; Henry E. Dixey in Adonis 13th.

## NEW YORK.

### BUFFALO.

The Court Street Theatre, which began its season Monday last, had the field to itself, resulting in crowds during the week's engagement of Charles A. Gardner in Karl. Under the Lash is the bill for this week.

Two more houses opened this week. The Academy of Music, with Hoyt's A Hole in the Ground for three evenings, and Zozo the balance of the week. The Adelphi offers the Water Lilys Natatorial and Comedy co. as their opening attraction.

The Corinne Lyceum will fall into line next week. Corinne herself will open this thoroughly remodeled house Sept. 10, appearing in her new piece Monte Cristo, Jr.

### ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Florence J. Bindley, supported by a good co., was the opening attraction at this house last week, appearing in Dot to large audiences. The play has been changed since last seen here and for the better. Miss Bindley is a bright little artiste and did her work in an excellent manner. This week Tony Pastor; next, Charles H. Ellis.

Grand Opera House (P. H. Lehnen, manager): W. J. Scanlan Sept. 6-8.

Items: S. A. Leggett, who has been passing the Summer here, left last week for Cincinnati, where he joins the Wilbur Opera co.—W. H. Holloway, of this city, has gone to San Francisco to go in advance of His Natural Life co.—Everything is progressing rapidly at the new Lyceum, and the opening night on Oct. 8 is anxiously looked for.

### POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Hyde's Big Specialty co. opened the season at this theatre Aug. 31 to good paying house despite the inclement weather. Michael Strogoff Sept. 8.

Items: The new curtain for the Collingwood more than fulfills all anticipations. It is very beautiful. The scenery is also artistic and appropriate. Arthur Voegtlin, of New York, painted them.—Charles Sherman, of this city, leaves 12th to join Barry's Comedy co. at Cherokee, Kansas. We may have an Elks lodge organized here this Fall.

### HUDSON.

Opera House (E. Waldron, manager): Hattie Anderson and clever co. in Gyp and Muggs' Landing Aug. 28-29 to fair-sized audiences. They deserved larger attendance. Miss Anderson has many friends here, having played Teddy in A Bunch of Keys some time ago.

### MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): The Bunch of Keys came Aug. 29 to a large and well pleased audience. The co. is fully as good, if not better, than last season.

### TROY.

Griswold Opera House (Jacobs and Proctor, manager): The engagement of William McCready's co. in The Black Flag last week was highly profitable, and the production seemed to please. The ensuing two weeks will be filled by Frank I. Frayne and My Partner, respectively.

Rand's Opera House (E. Smith Strait, manager): Opens Oct. 1 with Frank Mayo.

Items: The Troy Theatre is still closed, but preparations are being made for opening.—Beatrice Cameron is successful in London with Mansfield.—Frank Doud plays in The Black Flag under the name of Frank D. Asbury, but it's just as well. J. I. Melton has replaced Hal Clarendon in the cast.—William R. Ban, who represents Under Cover this season, is well and favorably known in Troy.—John Wild left last week to commence rehearsals for Running Wild.—Charles Mortimer's starring tour, which was confined to Broken Hearts, has ended. This promising young actor will now be George C. Boniface's principal support.—Dockstader's Minstrels attracted many Trojans to Albany last Monday. The sale of The Mirror here exceeds that of all the dramatic papers combined, and is increasing weekly.—Frank Adams, of this city, will be acting manager of F. F. Proctor's Lynn (Mass.) Theatre.

### WATERTOWN.

City Opera House (E. M. Gates, manager): Three Blind Mice was presented Aug. 28, and succeeded in pleasing a very fair audience. The piece itself amounts to nothing, but the specialties introduced were good and combined to make a fine evening's entertainment. W. J. Scanlan 4th.

### ELMIRA.

Opera House (W. E. Bardwell, manager): Dark week of Aug. 27. Dore Davidson 12th.

Madison Avenue Theatre (Wagner and Reis' Circuit, G. W. Smith, manager): Two Old Cronies to good business Aug. 27. Helen Blythe, as Catherine Howard, came 29th to fair business, satisfying the audience.

Forepaugh's Circus 4th.

### SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Zozo was fairly attended Aug. 30-Sept. 1. Mantell in Monbars 10th.

Grand Opera House (Jacobs and Proctor, managers): C. T. Ellis, 3d and week, in Casper the Yodler. Kimball Merriemakers week of 10th.

Talman Park: Forepaugh's Circus 7th.

Items: Charles E. Candee, Jr., a talented young musician of this city, has been engaged as director of the Three Blind Mice co.—Pauline L'Allemand will visit her parents here about the 15th.

### CORNING.

Harvard Academy (G. W. Smith, manager): Two Old Cronies Aug. 28 to $300 house. The co. gave excellent satisfaction, and their costumes are all new and very fine. Fleming's Around the World 17th.

### UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Charles T. Ellis opened the house for the season Aug. 27 in Casper the Yodler. A large audience greeted him and continued the rule during the week. Ellis, in his role of Casper, was the chief favorite, but he was ably supported by the other members of his co. He was very pleasing in his songs and dancing, in which he was well supported by Clara Moore as Lettie Lennon. The two children, Lilly and Tonina Adams, were also great favorites with the audience, while C. F. McCarthy, as Patrick Macgillicuddy, caused much merriment. The members of the co. sustained their parts well. The play grew in favor each night, and would have drawn full houses another week.

### OWEGO.

Wilson Opera House (W. L. Hoskins, manager): Helen Blythe opened the season Aug. 28 to a fair house. The co. gave satisfaction.

### OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Three Blind Mice drew fairly Aug. 27. Scanlan opens regular season of the house 5th.

### HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): The season opened Aug. 27 with an amateur performance of The Doctor of Alcantara, which was repeated 28th. Large houses and perfect satisfaction. Two Old Cronies brought out a large house 29th, and more than pleased. John Henshaw's work was particularly fine. Helen Blythe as Catherine Howard pleased fair attendance 30th. The McGibeny Family drew largely 31st.

Item: I am delighted to hear of the Giddy Gusher's success as a playwright.

### AMSTERDAM.

Opera House (A. J. Neff, manager): Hyde's Specialty co. came Aug. 28 to fair business and gave good satisfaction. The co. rendered their respective parts in a capital manner. Three Blind Mice co. Aug. 30 to good attendance, considering the weather, which was very humid. The co. was one of the best ever seen here, the singing being magnificent. Pat Muldoon's Comedy co. came 3d.

Item: A lodge of Elks is about to be organized here.

### JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Cora Van Tassell co. Sept. 3-5 at popular prices.

## OHIO.

### DAYTON.

The Grand (Reist and Dickson, managers): Thomas W. Keene Aug. 31 in Othello drew a very large audience, and if applause is any criterion, it was more than pleased. As Iago, Keene was well received and was twice called before the curtain, besides being liberally applauded during the entire performance. George Learock made a grand Othello and equally shared the honors of the evening. His voice is unusually deep and powerful. The co. is far above the average. A Cold Day 8th.

Items: It is still an uncertainty as to who will be treasurer at the Grand this season.—The new stage floor at Memorial Hall, Soldiers' Home, is now completed. Manager Henderson tested it with his original "sing and dance" act.—Theatrical matters are at a low ebb at present, but the festive "advance" is gradually working toward us.

### TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Mestayer's Kitty drew good houses Aug. 29-30. The piece is in the hands of an excellent co., but is too long and uninteresting to hold the attention of the audience. The first act is by long odds the best, containing some good music and dancing.

People's: Uncle Tom's Cabin past week did fair business. Present week Waifs of the Storm. Leonzo Brothers week of 10th.

### AKRON.

Academy of Music (W. J. Robinson, manager): Cora Van Tassel opens the season 6th with Sweet Sixteen, Under the Gaslight 10-11; Jame Coombs 12; Murray and Murphy 17; Frank Daniels 22.

Phœnix Opera House, late People's Theatre (Gus Koebel, manager): Mansfield and Knight's Comedy co. opened this theatre Aug. 25th with a production of She to a packed house. The co., which is composed of twenty-eight people and a brass band of twelve pieces, is under the management of Geo. H. Hamilton; James Hallie and the Four Delmores are included in the co.

### MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): The Lyons Comedy co. played week of Aug. 27 (Fair week) to light business. The co. is only fair. Cora Van Tassell Sept. 5; Waif of the Storm 10-12; Helen Blythe 14; Murray and Murphy 19.

Item: The Opera House orchestra this season, under the leadership of Capt. Thornton, is giving the patrons some very good music.

### HAMILTON.

Music Hall (Hatzfeld and Morner, managers): Aug. 27-28 Burk's Equestrian troupe to fair houses. Sept. 2, Charles Erin Verner.

### LIMA.

Faurot's Opera House (G. E. Rogers, manager): The New Orleans Juvenile Opera co. sang Fatinitza Aug. 29 and Mikado 30th to fair-sized audiences. These children are well-trained and possess excellent voices and give a good performance. Keep It Dark 3d; Two Old Cronies 5th.

### MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Theo. Stork and Jennie Goldthwaite, supported by W. S. Baldwin's Comedy co., who were to play a repertoire of comedies last week, did not, but presented the well-known Fanchon, Two Orphans, Esmeralda, Kathleen Mavourneen, Monte Cristo, Double Marriage, Van the Virginian, and Dad's Girl. Miss Goldthwaite is a new aspirant for soubrette honors. Support fair. Business moderate. Of the plays Esmeralda was the best produced. Humphrey and Crowley's Muldoon's Picnic 6; Killarney co. 26.

Items: Manager Crowley, of Muldoon's Picnic co., was in town this week. The co. opens its season here.—A. J. Kiunk, manager of Baldwin's co., made many friends while here. The entire co. personally are clever.—All sorts of prices will range at the Woodward this season, and cheap shows will get dates.

### CHILLICOTHE.

Clough's Opera House (George C. Tyler, manager): The newly-fitted Opera House was opened Aug. 27 by Thos. W. Keene's co. in Julius Cæsar, Keene, as Mark Antony was grand, and Arthur Elliott as Brutus shared the honors. The house was crowded.

### CRESTON.

Creston Opera House (J. H. Patt, manager): The John Dillon co. gave four splendid performances last week to crowded houses. Mr. Dillon admirably sustained his popularity here and delighted his audience at each performance. His support was excellent throughout. From here the co. goes to Des Moines for one week, during the State Fair. The World co. 5th.

Grenier Bros.' Royal European Circus and Menagerie 15.

### LEETONIA.

Forney's Opera House (Forney and Scobry, managers). The house will be opened for the season by Al G. Field's famous Operatic Minstrels 8th.

## OREGON.

### PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Salsbury's Troubadours in The Humming Bird and Three of a Kind to only fair business, possibly on account of the hot weather, Aug 20-25. Week of 27th the Royal Hungarian Military Band; Joe Grismer and Phoebe Davis week of Sept 3.

Sells Brothers' Circus 2ad to immense business.

Item: Howe and Hudson's new theatre is an assured fact, as the plans have been accepted, and work will commence now in the very near future, and every Portlander will welcome this new theatre, as it is so badly needed. J. P. Howe promised us he would have a good theatre, and now that we are about to have it some of the Eastern managers should communicate with Mr. Howe shortly and book some first-class attractions this way—say over the N. P. R. R to Portland, and then over the O. and C. Railroad to San Francisco, and from thence you have the choice of two roads East, the C. P. R. R. or the S. P. R. R.

## PENNSYLVANIA.

### OIL CITY.

Opera House (Hempstead and Honeywell, managers): The Two Old Cronies opened the season at this theatre Aug. 31. Wills and Henshaw were warmly applauded. Good business. Helen Blythe, Sept. 5. Aladdin 13th, Florences 29th.

### SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Fisher's A Cold Day co. opened the season to a large house, despite bad weather, giving the best satisfaction. (No date.) Fonda Sept. 4; Streets of New York, 6th.

Frank A. Robbins' Circus showed to big business 29th.

Item: Your correspondent desires to return thanks to Mr. Chas. W. Fisk, of the Robbins' show, for the many courtesies shown him.

### TITUSVILLE.

Opera House (C. F. Lake, proprietor): The season at this theatre was opened Aug. 30 by Wills, Henshaw and Ten Broeck, under the management of W. S. Anderson, presenting Two Old Cronies to a crowded house. The stars and their support were very good, and were well received. The costumes were fine, and the play gave the best of satisfaction, showing marked improvement on last season's presentation.

Forepaugh's Circus, Sept 20.

Item: John Edmonson, treasurer Opera House, arrived home from his two weeks' vacation in time to greet his many friends on opening night.

### MEADVILLE.

Academy of Music (E. A. Hempstead, manager): The theatrical season was opened Sept. 1 by Wills, Henshaw and Ten Broeck in Two Old Cronies to a fair-sized audience, who applauded and redemanded many of the specialties.

Forepaugh's Circus, Sept. 22.

### LANCASTER.

Proctor's Fulton Opera House (W. M. R. Williamson, manager): Martin Hayden appeared in A Boy Hero to good houses Aug. 27-29. George Holland, supported by a good co., presented Our American Cousins 30th, School for Scandal 31st, and Money Sept. 1, to very good business. The new manager has added an attractive feature by giving matinees every Wednesday and Saturday.

### READING.

Grand Opera House (George M. Miller, manager): This theatre was opened for the season by A Cold Day co. Aug. 27-29 to very large audiences. The co. is very good and the performance very laughable. The Opera House has been thoroughly renovated, and presents a very pleasing and attractive appearance. Fashions Sept. 10; Lilly Clay's Gaiety co. 11th; Fair Play 13th-15th.

### ALTOONA.

Mountain City Theatre (Mr. John Kasdendike, manager): Thos. W. Keene in Richelieu opened this new house Aug. 27 for the season to a select audience that filled all the seats. This is the first time that a strictly first-class co. ever visited here. Mr. Keene was at his best, and his support could not be better. The press and public enthusiastically endorsed the star. Edwin Arden in Barred Out came 31st. It was a disagreeable night, still a fair house attended.

Items: Mr. Kastendike, manager, and Mr. Louis Plack, proprietor of the new and elegant Mountain City Theatre, gave a complimentary dinner at the Logan House on the 27th to Thos. W. Keene and the press, after the performance. The Mayor and a few invited guests were all represented.—The new Eleventh Street Opera House will be completed Oct. 1, and will be opened by W. J. Florence.

### EASTON.

Able's Opera House will open Sept. 3 for the season with C. T. Parsloe in A Grass Widow. During the Summer intermission the house has been thoroughly renovated, new scenery added, and all the necessary improvements have been made. Mr. Brunner has booked a number of the best attractions on the road, and the coming season promises to be the most brilliant that Easton has ever known. Jane Coombs in Bleak House 5th. Pawnee Bill's Wild West Show 10th.

The Cyclorama of Gettysburg week commencing Sept. 10

### JOHNSTOWN.

Opera House (Weaver and Jordan, managers) Thos. H. Keene opened the season Aug. 28 to a packed house, presenting Hamlet. Mr. Keene gave a very artistic performance, and his support was excellent. Held by the Enemy Sept 5; J. Connor Roach in Dan Darcy 7th; A Grass Widow 11th.

### BUTLER.

Opera House (John S. Campbell, manager): The regular season will be opened 13th by Al. G. Fields' Minstrels. Manager Campbell has booked a number of attractions.

Miller and Freeman's Circus gave a good show fair business Aug. 29.

### HANOVER.

Opera House (J. Percy Barnitz, manager): The season at this house was opened 1st by the Ruling Passion co, under the management of Aborn and Petrie. There was entirely too much doubling up in the cast, which requires eighteen people and was produced with ten. The scenic effects were fine, but I fear too much attention has been paid to the spectacular portion and not enough to the dramatic part of the play. However, it will no doubt please the public and will be a success financially. John A. Stevens' Unknown follows 12th-14th.

### ASHLAND.

Opera House (T. F. Barron, manager): The season in

[CONTINUED ON EIGHTH PAGE.]

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Aborn, Sargent
"Amateur."
Arnott Co., Louise
Among the Pines, Mgr.
Andrews, Chas.
Brien, Jos. F.
Booth, Edwin
Barry and Fay, Mgrs.
Broderick, Robt.
Bedell, Miss
Breuses, M.
Bacon, Chas.
Bernsberg, Kate
Barry, Wm.
Belford, George
Byrdsall, Frank
Brandon, Olga
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Carlyle, Marie
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Canfield, W. F.
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Cooper, George S.
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Hillis, Orane
Haisman, Rosie
Hampton, Mrs. A.
Husted, H. E.
Hawes, Mrs. Edw.
Henry, Mrs. F.
Howard, Susie
Hanley, L.
Hyden, Lou.
Herndon, Agnes
Huggins, E. A.
Holloway, W. H.
Hall, Josie
Irving, Phil. H.
Jones, Thomas R.
Johnson, Fanny
Johnson, O.
Jeffries, Maud
Kenney, Mr.
Keane, Joe. H.
Lyon, Esther
Leslie, George W.
Larrabee, L. L.
Lyhens, W. L.
Latour, Madam
Laine, J. H.
Lodge, Ben.
Lansing, W.
Lennox, C. H.
Leavey, J. J.
Lewis, Horace
McCloy, F.
Mestayer, W. A.
McDowell, M.
MacDonald, P. A.
Murray, J. D.
Malley, J. C.
Murray, F. P.
Mountford, Eve
Maske, Minnie
MacCollin, A. W. F.
McLeod, Wm. H.
Mackaye, S.
Mason, Chas.
Miller, Leslie
MacGeachy, Charles
Morris, Clara
Mackey, J. A.
Mila, Geo. C.
Murphy, Joseph
Mortimer, Chas.
Murdock, Lelia
Mills, Harry
Nelson, Alex
Norton, J. W.
Newcomb, Gussie
Nelson, Ned
Norris, L. B.
Neville, Dottie L.
Owen, W. R.
Oudin, H.
Pitrot, Richard
Pendleton, T. F.
Pitcher, F.
Phillips, Mr.
Price, E. D.
Powers, W. H.
Patterson, Mgr.
Pomaroy, Louise
Perkins, Eli
Rareshide, G. H.
Russell, Hal
Reynier, W. G.
Rodgers, Catherine
Redford, Ed. E.
Rahn, Oscar
Ritchie, John G.
Robinson, S.
Ray, Charlotte
Rising, W. S.
Russell, F.
Rodgers, Allen
Rosenbaum, E.
Raymond, Jessie
Roland, Kathleen;
Robertson, N.
Reilly, Pat.
Rose, F. O.
Robb, J. H.
Seely, W.
Sandford, Fred. S.
Seymoure, Effie
Storckosh, Edgar
Scanlan, Wm.
Smith, Arden
Solomons, J. A.
Stair, E. D.
Sheridan, Emma
Schonberg, James
Spenser, Wm.
Slater, Jos.
Southerland, A. Z.
Smith, Tony
Sydney, Myra
Sylvia, May
Stinson, F. A.
Sayers, Henry J.
S***
Strakosh, Max
Tyler, Odette
Tillottson, W. W.
Tuthill, Benj.
Taylor, John P.
Trousdell, Chas.
Tobin, M. W.
Underwood, Arthur
Voss, W. L.
Vila, Sam. B.
Verne, Harcourt
Waldron, Mrs. Isabella
Willard, Charles
West, Jessie
Wheeler, W. C.
Wheeler, Dave
Wards, Frederick
Wetherill, Mr.
Watson, Harry
Webb, Harriet
Warde, Jennie
Winslow, H. H.
Waters, Joe
Whelan, M. M.
Wilson, Kate D.
Warren, Ed.
Weld, John
Walker, Smiley
Xanten, Wm. A.
Young, Edwin
Yeamans, Jennie
Young, D. R.
Zimmermann, E.

We must not stint
Our necessary actions, in the fear
To cope malicious censurers.
*Henry VIII.*

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

## The Mather-Hill Case.

Judge Lawrence's decision, vacating the injunction obtained by Manager Hill against Margaret Mather restraining her from appearing under the management of Messrs. Gilmore and Tompkins, occasioned no little surprise. In the profession sympathy was very generally with the manager, to whose pluck and perseverance the actress was believed to be chiefly indebted for the greater share of her popularity and success. But the judicial mind, after duly weighing the facts on both sides, decided that there was no reason why she should not be allowed to play where and with whom she liked.

This outcome of the injunction proceedings naturally settles Miss Mather's professional future. But the result of her suit against Manager Hill will be awaited with interest, on account of the question involved whether the actress was his partner, entitled to a certain share in all the profits, or whether she was simply an employee. Quite a large sum of money hangs in the balance. The best-laid plans "gang aft agley," and whatever may be the conclusion of this litigation it will again illustrate, for the benefit of managers and actors alike, the inadvisability of entering into agreements which are not clearly and unmistakably defined and mutually understood.

By the unfortunate entanglement of the affairs of Miss Mather and Mr. Hill, and the subsequent disputes arising between them, the former has lost a manager who exercised unbounded ingenuity and skill in placing her permanently before the public, while the latter has lost a star whose services were a source of handsome profit.

## Score Another For Our Side.

We are so accustomed to having the American typified by Englishmen as a gaunt, ill-dressed, impossible creature who whines through his nose, that it is somewhat refreshing to find one of the leading dramatic critics of the London press holding up for commendation the pronunciation and elocution of the members of the two American companies that have occupied conspicuous places during the past Summer on the stage of the British metropolis.

The gentleman whose utterances on current questions and topics of dramatic art in the columns of the London *Daily Telegraph* command a large share of respect and attention, devotes a portion of a recent article to this subject. "There is one thing," he says, "that English actors and actresses might well learn from our American cousins, and that is the art of distinct speaking and clearness of enunciation. Every word spoken on the stage is heard, the sentences are not mumbled, and none of these American artists dream of dropping the voice at the end of the sentence. It is delightful to hear the text that is put down to be spoken not slurred, and if the modern English actor and actress could only occasionally listen to their muffled utterances, they would appreciate the rare merit in expression of Mr. Daly's and Mr. Mansfield's American companies."

Those of our actors whose aim it is to ape the accents of their English brethren, and who generally ape them pretty badly, will be inexpressibly shocked by the English critic's frank avowal. They have tried their best to bastardize the native modes of speech, only to learn at last that a transatlantic authority advises English actors and actresses to hear the American companies and learn from them the art of speaking distinctly and clearly. There is but one thing left for the faithful Anglomaniac histrion now, and that is to recover his original and natural manner of speaking as speedily as possible.

Pronunciation and enunciation are subjects which every man, and particularly every actor, should study carefully. There is very little choice and very little difference between the speech of educated Americans and educated Englishmen. Refinement and culture are not monopolized by the one or the other. Probably the majority of our people speak better than the majority of English people. But vulgarity, inelegance, provincialism and the abominable habit of mutilating words are too common among our actors who have been less skilfully drilled and disciplined than those comprising the companies to which the *Telegraph* points.

## Why Not Be Accurate.

The names of actors figure very seldom in the criminal calendar. Although, taken collectively, they are not able to assume an active part in the duties of citizenship, for the simple reason that one of the requirements of their calling is well-nigh constant travel and change of residence, it is nevertheless a well-established fact that there is no class more law-abiding than the people of the stage. Except in rare instances the annals of crime in this country afford no material for argument to the theatre's enemies.

For this reason, and also because an injustice to the whole theatrical guild is involved, THE MIRROR protests against the newspaper references to Charles O. Seamon, who has just been sentenced at Mt. Clemens, Mich., for killing a man, as an "actor" and a "comedian." He is neither. Until last season Seamon was a performer in variety shows, and his only acquaintance with the regular theatres was made last Winter through the medium of one of the silly farcical hashes with which specialty people are wont to clothe themselves when they emerge from the vaudeville into the combination theatre. The terms "actor" and "professional" are used too carelessly altogether by the papers. A stricter adherence to correct nomenclature would give them a greater reputation for accuracy than they enjoy at present, while it would also result beneficially to those legitimately connected with the drama and dramatic art.

As it is now, whenever the police make a raid on a Bowery dive, whenever a variety singer is pulled up before a magistrate, whenever anybody connected with the lower grades of amusement gets into trouble, disgrace and notoriety, the word "actor" or "actress" is by hook or crook attached to the occurrence by the newspapers—generally in the head-lines. For some occult reason or reasons this method of characterizing such occurrences is supposed to give them a *soupcon* of piquancy and popular interest which they would acquire in no other way.

## Bosh.

"Pauperism among Professionals—Hundreds of Actors and Actresses Reduced to the Verge of Starvation" is the style in which the *Mail and Express* heads an article, wherein it is made to appear that there has been, during the past Summer, unparalleled destitution among the workers of the stage.

The author of this sensational stuff professes to have found, on careful investigation, that three-fourths of all the members of the profession either starved or eked out a wretched existence during the idle term by temporarily "waiting in restaurants and saloons, bartending, horse-car driving and conductoring (*sic*), button-covering, making ladies' underwear, 'sweat-tailoring,' canvassing, embroidering, laundering, dress-making and housekeeping. Hardly one of these paid more than enough to keep body and soul together. In one case three actresses, rooming together in a single large apartment, supported themselves by making petticoats and chemises." The article concludes with the assertion that "these investigations will destroy the last vestige of the once popular belief that an actor's life is a happy one."

It is strange that even such a credulous and gullible journal as the *Mail and Express* seriously gives circulation to such arrant nonsense. It is perfectly palpable that the "careful investigation" made by the compiler of these misstatements was restricted to the brilliant but reckless boundaries of his own imagination. In a few isolated cases people connected with the stage in one capacity or another may have embarked during the period of theatrical idleness in some other pursuit—that is no uncommon or remarkable thing—but the *Mail and Express*' picture of a wild professional scramble to maintain life by any device is absolutely false, and, at the same time, ridiculously absurd.

Impecuniosity and distress are inseparable from improvidence, and there are unhappily some in the profession, as in every other calling—from the clergy up—who are improvident and consequently often reduced to serious straits. Misfortune, too, sometimes visits actors as it does other men. But there has been no more poverty noticeable among theatrical folk during the past three or four months than comes to light every Summer.

There are two ways by which "hard times" among professionals would be unmistakeably manifest if they existed: the applications for relief to the Actors' Fund would perceptibly increase, and the list of disengaged people would be more than ordinarily large.

We are informed, on the best authority, that the demands upon the Fund have been no greater than during corresponding periods in previous years, although there has been no material decrease in the expenditure. Just as many actors have secured engagements through the agencies and the other channels for securing theatrical employment as before. THE MIRROR has, in its roster, given the names of actors and actresses forming two hundred traveling companies, and many more are in process of formation, to take the road after the political struggle is over.

No indications are lacking to give the outlook a favorable color. Many signs foretell a season of more than the average prosperity both to players and managers. One of the chief of these is the feeling of confidence which finds emphatic expression in the investment of large sums in theatrical property of one description or another. Such bosh as the *Mail and Express* gives forth is not likely to find credence in any quarter, however remote it may be from any actual or practical knowledge of professional affairs and conditions.

WALLACK —Lester Wallack is reported to be seriously ill at Stamford, Conn.

## Personal.

PERUGINI —Signor Perugini sails for this city on Saturday.

OUDIN —Eugene Oudin has signed with Col. McCaull for two years.

BELLEW.—Kyrle Bellew sailed yesterday (Wednesday) from England.

DELMORE.—Ralph Delmore arrived from England on Sunday on the *Alaska*.

BEAUDET.—Rose Beaudet sailed for Europe last Saturday on the *City of Chester*.

SAXTON.—Marguerite Saxton will play leading roles in support of Alberta Gallatin.

LACKAYE.—Wilton Lackaye will take the place of Ralph Delmore with Rose Coghlan.

WELBY —Bertha Welby succeeds Ida Vernon in A Legal Wreck next Saturday night.

RHEA —Mlle. Rhea arrived from France on *La Gascogne* Tuesday with a large new wardrobe.

BUTLER.—Mr. and Mrs. Charles W. Butler arrived from England on Friday last by the *City of Rome*.

CORLETTE —Helen Corlette has returned here from Long Branch. She has not yet signed for next season.

VANE.—Lila Vane will take the place of Nina Boucicault in A Legal Wreck at the Madison Square Theatre next Monday night.

MERRY.—Harley Merry has sufficiently recovered from his recent illness to resume work in his studios in this city and Brooklyn.

QUICK —In five days last week J. J. Spies organized a company, assisted at rehearsals, and produced The Silver King at Harry Miner's Newark theatre.

STEVENS —John A. Stevens, who is reported to have sold two of his plays in England, returns home on the *City of Richmond*, which sailed on Wednesday last.

DENE.—Dorothy Dene, a very pretty and, it is said, clever English actress, has made up her mind to come to this country if she can obtain a desirable engagement.

HAYMAN.—Al Hayman left San Francisco for this city on Tuesday. He will stop on the way at Kansas City, St. Louis and Chicago, arriving here about the 15th inst.

GOULD.—Mrs. Edith Kingdon Gould has again gladdened the hearts of her husband and father-in-law. This time it is a boy, and the chances are that it will be christened Jay.

WADLEIGH —George W. Wadleigh, manager of The Pearl of Pekin, and Agnes Holch, who is known on the stage as Agnes Blake, were married in Jersey City on Sunday last.

BARRY.—The report that Helen Barry sailed for England on Saturday last is vigorously denied at the Union Square Theatre, where it was stated yesterday that she is still at Long Branch.

DE BELLEVILLE.—Frederic de Belleville returned from Europe on Saturday. While abroad he visited his father, a retired colonel, in Belgium. Mr. de Belleville will be Clara Morris' leading man this season.

GILLETTE.—Mrs. William Gillette, the wife of the playwright, died on Saturday last at Cos Cob, N. Y., and was buried on Monday at Farmington, Conn. She was not a member of the profession.

MILLER.—Arthur E Miller, manager for Minnie Maddern, has received an offer from the Business Men's Association of Evansville, Ind., to manage the new theatre being erected in that city, which will be opened about September next.

RIVES —Amelie Rives, the author of "The Quick or the Dead," is at work upon a play based on events in English history preceding the reign of Henry II. It is entitled "Ethelwold," and will be issued by the Harpers early in January next.

CHESTER.—Leslie Chester, who is engaged for the Rosina Vokes Comedy company, sailed on the *City of Rome* at Liverpool on Wednesday last. She was ill when she went on board and on the vessel reaching Queenstown she had to leave the ship.

FULLER —Edward Fuller, dramatic editor of the Boston *Post*, returned to that city from England last Sunday. Mr. Fuller has arranged for the publication of his new book, 'The Dramatic Year," about the middle of this month. The American publishers are the Messrs. Ticknor.

GRAVES —Gladys Graves, who was with Frank Mayo last season, has been engaged to succeed Frances Graham as Edith in A Legal Wreck, beginning next Tuesday. Miss Graham retires from the cast on account of ill health. Miss Graves is a Southern girl, pretty, intelligent and talented,

WARREN.—William Warren's friends have been alarmed the past few days by the news of his serious illness. He was stricken unexpectedly on Sunday last at his residence in Boston, and for a time his life was despaired of. At last accounts he was believed to be out of danger. Mr. Warren is seventy seven years old.

SANFORD —Louise Sanford will be remembered as the one person who made a decided hit in a small part in the unsuccessful Amanuensis at Dockstader's. She recently appeared in the part in A Bunch of Keys with which Miss Merville was formerly identified, and her success is said to have been pronounced.

HUDSON.—Walter Hudson, formerly of the Academy of Music box-office, has just recovered from a severe illness. A complication of pleurisy, pneumonia and rheumatism brought him to the verge of the grave. Although he is well enough now to be out, he will not resume work for some months.

KEAN —Katherine Kean, whose pretty face we reproduced a fortnight ago, writes that Gilmore's Twelve Temptations has proved a great success. The receipts of four evenings and one matinee performance at Topeka the week before last aggregated $5 000 The company is this week in Milwaukee, and goes next week to Chicago. A New York engagement for a long run is among the possibilities. Miss Kean has personally been handsomely noticed by the Western press.

## They'll Stay All Season.

Lew Dockstader was busy preparing to open his little theatre this (Thursday) night when a MIRROR reporter met him. He stopped, however, long enough to say:

"I wish you would deny that we are here only for six weeks. We are to stay the entire season with the exception of one week in November, when we play at the Boston Theatre. That was contracted for long ago and we couldn't get out of it even if we wanted to. I think I have the greatest minstrel show ever before the public, and that the names on the list will prove it.

"We have had a successful season, have traveled fully 12 000 miles, brought everybody back in good health and don't owe anyone a dollar. Our political afterpiece is great and we have had the Republicans and Democrats in the audience hissing at each other over it everywhere we went. Now that Harrigan has abandoned black face, by the way, we will have the burnt cork line entirely to ourselves.

"You can see for yourself how the house is being repainted and refitted, and over in that corner we are adding to the auditorium a pretty little ladies' boudoir, which is to be elegantly fitted up with large plate glass mirrors."

## Manager Hooley Happy.

"I have no complaint to make of my theatre," said Manager R. M. Hooley to a MIRROR reporter. "The house has been entirely remodeled and redecorated at an expense of $15 000, and it is now the handsomest comedy theatre in America. I think Manager Daniel Frohman will say so when he gets there on the 17th inst., on which date The Wife opens the Fall and Winter season of the house with a two weeks' engagement.

"Even up to the present time we haven't done so badly. We opened with Little Puck, playing the first week to $7 019 and the second week to $5 600 During the coming season we will have the Vokes and the Kendals, and we are also negotiating with Charles Wyndham. In fact we have a very elegant line of attractions.

"I shall come in from Stamford about the end of September, and remain in New York until the end of October, when I go to Chicago. My family, however, will most probably remain here until the holidays."

## Cora Tanner Chats.

A MIRROR reporter went over to Brooklyn the other day to have a chat with Cora Tanner. He met her just as she came from rehearsal, and was enabled, with the assistance of Charles Coote, to take her an unwilling captive to the cosy retreat of her husband, Colonel Sinn, in the Park Theatre.

When a woman is on the eve of doing anything, whether it is prigging an apple for man's eternal confusion, or carefully getting up a play for his eternal delight, she is apt to be high-strung, expectant and interesting. Fascination being a distinct and novel departure in the career of Miss Tanner, she manifested these conditions. Our representative found her full of ardor and rosy health, fresh from a long, quiet rest at her island home off the coast of Maine, and flushed with the bracing air of that splendid climate. Fascination was naturally the theme of conversation.

"This play," she said, "has personally a double interest. First, I appear in male attire, a rather startling innovation for me, but the most fastidious need not be alarmed; there is nothing indelicate about my role—all the broadness is smoothed away by the perfect purity of the motive of the 'business.' Secondly, it was written expressly for me by Robert Buchanan, who, by the way, is one of my very best and truest friends. Our acquaintance dates from the time I was playing his Lady Clare in New York Happening in town one night he dropped into the theatre, and in a few days wrote me a letter, which I greatly prize, complementing my performance and expressing a desire to become acquainted

"Then followed Alone in London, done by him for me, and now Fascination, of which—pardon my vanity—I do expect great things for myself and company. Why, we are all so perfect already that without the least uneasiness we could appear to-morrow. As in the past, I shall not depend for success upon the extraneous attractions of diamonds and costumes, but rather on the hard labor and earnest study I have devoted during the past year in the preparation of the piece."

The reporter incidentally mentioned to Miss Tanner the crusade THE MIRROR has started against the flower nuisance. He was somewhat surprised when she jumped up exclaiming, "Now, that's too bad, too bad. Why, I never knew a word about it—not even having time to read my paper, and it's only two weeks ago I ordered a notice printed on all my programmes to the effect that flowers should be sent to the stage door; they would not be accepted any other way. I heartily endorse the MIRROR idea, but now they will say I got it there, when, oh, dear me! I thought I was original. When the reporter consoled her by reminding her that this was simply another example of great minds running in the same channel, she quieted down, and remembered that the day was too hot to get excited.

Cora Tanner has many interesting reminiscences, and her knowledge of the dramatic world is complete and thorough. A great believer in the excellent training of the old stock days, yet, in her opinion, were actors to perfect themselves in specialties, the same as is now done in all the professions, it would be a great aid to managers when searching for material. She added that in her opinion this would ultimately be the trend of the modern stage. Men and women would choose a certain class of work, and essay no other, and the ultimate result would be perfection from long-continued practice merged in one aim.

## The Usher.

*In Ushering*
*M.nd him who can! The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

Following close upon my paragraph in last week's paper regarding the authorship of the Still Alarm, there came to me a letter from Joseph Arthur, which bears directly upon the subject. Here it is:

In answer to the report that I had used Mr. Wheeler's name I wish to say that I deny it emphatically. Consult the newspaper notices, which in every instance refer to me. In order to settle the question of the authorship of The Still Alarm, as you suggest, "for the benefit of the record," I can do no better than quote Mr. Wheeler himself, who said in his MIRROR feuilleton of Thursday, Sept. 1, 1887: "Mr. Arthur studied out the whole business, made and patented his scene and machinery, and bought his horses. When the story began to accrete—and the story is also his—he came to me. Now let me be frank with you and tell you about my share in the work. It was what they call in a newspaper office a 'blue-pencil supervision.' To take the credit for the work would be to out-Belasco Belasco. I think Mr. Arthur deserves praise for having, without any attempt at fine writing, worked out this straightforward man of the people."

Mr. Arthur's letter further states that his piece is doing a large business.

* * *

People who were becoming anxious about the fate of Steele Mackaye were overjoyed to see him in a box at the Park on Monday night. Mackaye smilingly told how he had read a report of his death in Chicago where he has been all the time.

* * *

The Actors' Fund has issued its seventh annual report in neat pamphlet form. As it contains the interesting speeches of Colonel Ingersoll and President Palmer, delivered at the anniversary celebrated last June, together with much other interesting matter, copies will be in lively demand. The resolutions adopted by the Trustees in connection with Edward Aronson's death, have been handsomely engrossed for presentation to his family. The regular monthly meeting of the Board takes place this (Thursday) afternoon. Benefit plans will be in order.

* * *

There was an unusual quantity of footlight oratory on Monday night at the theatres where new bills were seen. Col. McCaull, Edward Harrigan and Roland Reed were among those that were obliged to come to the front and talk to clamorous spectators.

* * *

Unheard of things have been resorted to in order to keep the details of Gilbert and Sullivan's new opera as secret as the grave. Nobody on this side, it is safe to say, knows anything of its plot or character. The score has been sent over in homœopathic doses, the choruses and other numbers being designated solely by numerals. The lyrics give no idea of the story. Richard Barker has the libretto in his trunk, and he is on his way here. All these precautions are observed, not to foil reasonable public curiosity, but to avoid any accident which might interfere with a sound English copyright. The *Sunday Times*, of London, opines that one of the scenes will be laid in the tower, but The Tower of London is not to be the title, nor will the scene be laid in bluff King Hal's times. Commenting on these assertions and THE MIRROR'S theory that the *locale* would probably be Sweden, and the time the reign of Gustavus Vasa, the *Whitehall Review* says: "Newspapers may, at times, vary in certain details about any specific subject, but we confess never before to have read such a variation as that given by the authorities we have quoted. What can the explanation be?" Mr. Gilbert may be able to answer this conundrum.

### Catching a Train.

Max Arnold sends word that he and the rest of the Dan'l Sully company had an experience last week that appropriated the gateau. The party finished an engagement at the People's Theatre, Chicago, on the 26th ult. Manager W. O. Wheeler made arrangements with the C. M. and St. P. R. R. people to hold their train, which leaves Chicago for the North at 10:40 on Sunday evening until eleven o'clock, to enable the company to reach Dubuque in time to give a performance the following evening. It was the only train by which connection could possibly be made. Mr. Sully's folks hustled and bustled around, finished early, took a waiting 'bus and rattled over the pavements to the Union Depot, which was reached at ten minutes before eleven. They found the train was gone—it had not been detained. Passenger Agent Howard Lang happened to be on hand and he began a speedy investigation. It was found that the dispatcher—a new man—was ignorant of the order to hold the train. Mr. Lang jumped into the telegraph office, and the button began to tick rapidly. The electric messenger caught the train just outside the city limits. The conductor was instructed to bring it back to the depot. There was consternation among the crew and the passengers, who didn't know what was the matter. It was rumored later that Judge Thurman and party (who were in the city at the time) were going to embark and great excitement surged through the cars as they backed into the depot. The smashers put the baggage quickly aboard and the party, much relieved, got off for Dubuque, where they appeared as announced. Mr. Arnold said he would enclose an affidavit with this narrative, only it would cost fifty cents.

### Branch O'Brien's Predicament.

Branch O'Brien is at Bar Harbor, Me., preparing the way for May Blossom. Writing from there on Monday last he says: "This decidedly fashionable resort is rather trying upon such democratic nerves as mine, and consequently when I attempt to walk, in a sort of thoroughly-at-home manner, to my seat in a dining-room with sixty tables, each seating eight people, my only salvation is to grip my copy of THE MIRROR firmly in one hand, caress my moustache with the other, hold my breath and sail in. They have never had a dramatic company of any importance here, and I feel the suspicious gaze of the natives upon me whichever way I turn. To-morrow, however, I intend to erect a sixty-sheet board and show them our paper. I rather think that will mollify them." Certainly, but whoever heard of a manager, an ex journalist at that, quailing in the presence of sixty tables, full of swelldom, or anything else?

### Dockstader Home Again.

Dockstader's Minstrels returned to this city last week. They will open their regular season this (Thursday) evening, and the house will undoubtedly be full of old friends to give them a welcome home.

Mr. Dockstader is happy over the company he has engaged for the season, and insists that he has "the cream of comedy and melody skimmed from the milk of minstrelsy." First and foremost there is Dan Collyer, who has, since Tony Hart retired, been the leading comedian of Mr. Harrigan's company. Then there is that quaint and original person, Sweatnam, who, two years ago, proved a clever confrere to Dockstader. Arthur Moreland, Barry Maxwall, Edwin French, with his African harp, and Mullaly and his orchestra have all been retained. The singing will be done by Jose, Frillman, Dixon, Davis, France and Garland and the Madrigal boys. The stage the coming season will be in charge of George Marion, who is new to New York.

Mr. Dockstader will himself assume the active business management of the theatre this season.

### Captain Crawford's Explanation.

Captain Jack Crawford was seen by a MIRROR reporter at the Broadway Hotel the other day, where he exhibited written proof that the Fonda company have cause for complaint in the conduct of their late manager, Sheridan Corbyn.

"In the first place," said Captain Crawford, "I was led to believe that Mr. Corbyn had plenty of money to properly stage Fonda and to put it on the road. I went to considerable expense while in Boston, bringing my horse to that city and training it for the piece. I secured an excellent quartette, wrote seven new songs for the play, and employed a competent composer to set them to music.

"I wrote Mr. Corbyn of the expense incurred and that must yet be borne in getting the horse and people to Keyport. In response to my request for a cheque for about $100 he sent me his note for $350 payable in sixty days, at the Criterion saloon in this city. He requested me to try and dispose of the note, use what I needed, and send him the balance, as it would help him out." The latter part of this statement Captain Crawford verified by a letter from Mr. Corbyn.

Continuing, he said: "A personal friend endorsed the note with me, I assuming all responsibility for the payment, and with this friend's aid I succeeded in getting the note discounted. When I reached New York I handed Mr. Corbyn $100 of this money. That is the manner in which he loaned me $172 as he claims. We went to Keyport where our first set-back was the postponement of the opening for a week with no explanation. We were then to open on the 24th. On the 22d no paper, no scenery, no mechanical effects and no manager had arrived. There was no money about, either. When the paper came there were charges on it. We played to $125 on Friday night, made a hit, and yet no manager. Saturday brought a telegram with a story of railroad accidents. The scenery came, but there was $110 to pay on it, and it was left with the express company.

"On Saturday night, while we were getting ready to play at Matteawan, Mr Corbyn came. We played to $47 50, making a total of $172 50 for the two towns, and not $800 as stated by Corbyn. Out of this amount some board bills were paid. Just before coming to New York en route to Scranton, Pa., I asked Corbyn for $8 25 to pay a bill, and received the reply that he had only money enough to bring the company to New York. Consulting some of the members of the company, I learned that they shared my belief that we had a moneyless manager, who was going to depend on the receipts to float him. On Sunday evening I notified Corbyn that if he could show up money to start the company and tide him over a possible disaster, I would go on; if not I would remain in New York. I was at the Lackawanna Depot in Hoboken on Monday morning ready to go, and was then informed that Corbyn had dismissed the company and would not go out. I sought him, and among other things, expressed my readiness to proceed if he could produce money enough to take the company to the first stand. This he could not do, and the belief gained credence among the company that it was his original intention to pledge the baggage for fares to Scranton.

"He paid some bills for the company at Keyport which he was obliged to, and this more than compensating them for their work, seven of the company signed a statement that he owed them nothing. He then added that he had acted toward them in an honorable manner in all his dealings, and he signed the names of two of the ladies entirely without their knowledge. The men are ready to testify that his actions were unprofessional and questionable, and without a single exception they now fully endorse my action, and thank me for taking the stand I did instead of running the risk of stranding on the road. The intimation that I did a beggarly business last season is quite untrue, as my former manager can prove to those desirous of learning the truth. I have lost fully $600 by my connection with Mr. Corbyn, while one of the company, Angenia Carr Kaufmann, is out $60 by it."

In this connection THE MIRROR has received a letter from the Captain's former manager, George Peck, to whom the former had written for an endorsement, which is far from complimentary to the star. Mr. Peck says he had trouble with the Captain nearly the whole season from one cause and another, and he classifies the self-assurance of that gentleman in appealing to him as a piece of monumental "gall."

### Will Wyndham Come Over?

It is evident that Charles Wyndham is determined to have the best four months' tour of this country that was ever arranged for an English star. He is to appear as David Garrick from the first of January to the last of April. Cables almost identical with the one sent to T. Henry French last week, and which reads as follows, were also sent to Charles Frohman, R. M. Hooley and A. M. Palmer:

LONDON, Aug. 29, 1888.
Can you make tour Wyndham January to April New York, Philadelphia, Chicago, Brooklyn, Boston.
WYNDHAM.

In some of the cables the city of Washington has been inserted in place of Brooklyn. T. Henry French, in speaking of the matter, said:

"Mr. Wyndham's reason for coming to America is because the success of Betsy at the Criterion has been so great that it will hold the boards at that house for some time. I have arranged a tour for him, and if he comes he will play David Garrick, which ran in London nearly three years. The Wife will not go to the Criterion if Mr. Wyndham comes here, in spite of the report to that effect."

Charles Frohman, in relation to the matter, says:

"Mr. Wyndham has the English rights to the play of The Wife, and will most probably produce it at the Criterion."

### Clara Morris' Tour.

"We shall begin our rehearsals here next Monday," said Edgar T. Wilson, the manager of Clara Morris, to a MIRROR representative the other day, "and open our season at the Grand Opera House on Oct. 1. For the first four months we will confine ourselves principally to Renee, and on Feb. 10 at New Orleans we shall present Clinton Stuart's play Hagar.

"The prospects for a prosperous season are most favorable. Our time is all booked, and the contracts are signed up to May 1, so it is quite probable that we shall have the longest season that we ever had. We may play till the first of June. We will start South after Jan. 1, going to and through Texas, and coming out by way of Little Rock and Hot Springs, Arkansas. The furthest west we go before going South is Cleveland.

"Miss Morris is enjoying excellent health and we expect, as I said before, a very prosperous season.

### Managers Report Openings.

BOSTON, Mass., Sept. 3—F. F. Proctor's Over the Garden Wall packed the Grand from floor to ceiling. Calls before curtain for the entire company. GEO. S. SYDNEY.

FALL RIVER Mass., Sept. 4—The Academy of Music season was opened last night by Maude Banks, to the largest audience that ever attended a legitimate dramatic performance in this city. Banks and Buckley a strong team. T. R. BURRILL.

TORONTO Ont., Sept. 5—Hanlon's Fantasma opened their season here last night. Production entirely new. Endorsed by the entire press of Toronto as the finest presentation of Fantasma ever given. House jammed to the doors. O. B SHEPPARD.

CINCINNATI, O., Sept. 3—McKee Rankin opened at the Grand Opera House to night to the largest house of the season, in The Runaway Wife, written by McKee Rankin and Fred G. Maeder. It made a great hit and is an assured success. THOS. A. MCKEE.

CINCINNATI, O., Sept. 3—Frank Evans, Odell Williams and Gracie Emmett made distinct hits in Beacon Lights last night. Hundreds turned away. S. H. COHEN

MIDDLETOWN, N. Y. Sept. 3—A grand success. The new play, Help Wanted, scored an immense hit at the Casino before a large audience last night.
MCINTYRE AND STIVERS.

WILMINGTON, Del., Sept. 4—The opening of Proctor's Grand Opera House with Dore Davidson and Miss Ramie Austen in Dr. Jekyll and Mr. Hyde was a perfect success. Before 7.30 o'clock the standing room sign was visible and premium prices were offered for admission. Stars and play scored a great triumph. E. H. SONLER.

### Gossip of the Town.

Ella Maver is disengaged.

Geo. C. Robinson is with Creston Clarke.

Sheridan Corbyn, the manager, is at liberty.

The Music Hall, Plattsburg, N. Y., has open time.

Serky's tea is said to be good for the complexion.

Robert McNair, the character actor, is at liberty.

Donald Harold has joined the Lizzie Evans company.

T. H. Winnett is in want of first class combinations.

The last weeks of Nero at Staten Island are announced.

The Grand Opera House, Nashville, Tenn., has open time.

The Carrollton, Boston, gives special hotel rates to the profession.

Robson and Crane's entire production of the Comedy of Errors is for sale.

The Parlor Match will open its season at Lowell, Mass., on the 20th inst.

The Oneida County Fair will be held at Rome, N. Y., from Sept. 17 to 21.

Geo. L. Harrison's In His Power company has dates to fill for week stands.

There is open time for good attractions at the People's Theatre, Alliance, O.

The Academy of Music, Montreal, has open week time in October and December next.

Dockstader's Minstrels with the favorite sweet singers and comedians are home again.

Nellie Gilmore has been engaged for the Irish soubrette part in Ranch 10 with Clinton Hall's company.

Vincent Sternroyd goes out with Mrs. Potter's company. Sidney Bowkett has also signed with that organization.

The Worcester Excursion Car Company offers special terms for palace hotel cars to managers of traveling companies.

The Old Dominion Steamship Company offers special terms to companies opening in Norfolk or Richmond on Mondays.

Manager Marttene, of Medina, N. Y., wants a good opera, dramatic or minstrel company to open the Opera House between Sept. 8 and Oct. 1.

Byron Douglas has taken the place left vacant by Charles Barringer, who recently retired from the Sol Smith Russell company at short notice.

Lillian Richardson, William Yerance and William Herbert have been engaged through the Actors' Fund Dramatic Bureau for W. J. Florence's company.

The Rosedale Opera House at Chambersburg, Pa., which has just been completed and is fitted up with the most recent improvements, has open time after Oct. 1.

Helen Blythe has recovered from her recent illness, and is reported to have secured a hit in her new play, Catherine Howard. Both company and play have also met with success.

Maud Willetts, of the Parlor Match company, is expected to arrive in this country on Friday on the *City of Richmond*. The Rosina Vokes Comedy company are also passengers by the same steamship.

Joseph Levy is at Kansas City in harness for the Booth-Barrett season. He writes that he enjoyed a pleasant vacation at Los Angeles, Monterey, Santa Cruz, San Jose and other agreeable Pacific slope resorts.

G Herbert Leonard received praise from the London press for his clever impersonation of Utterson, the lawyer, in the Bandmann production of Dr. Jekyll and Mr. Hyde, at the Opera Comique, London. Mr. Leonard will return to America next month.

Two complete night rehearsals of The Kaffir Diamond will be held on Sunday and Monday at the Broadway, to familiarize the mechanics with their work and prevent the possibility of a hitch on Tuesday, the evening of the production. Henry E Hoyt furnished the scenery several days ago, but it cannot be put up until The Queen's Mate stuff is removed. The sets are heavy.

Hallen and Hart have scored the hit of the season in Pittsburg in Later On, which was specially written for them by H. Grattan Donnelly. The piece abounds in light musical novelties, topical songs, duets, marches and dances. It has been endorsed by the Pittsburg press as the most pleasing farce comedy which ever visited that city, where it played to standing room.

Frank Connelly has engaged, through the Dramatic Bureau of the Actors' Fund, the following people to produce Miss Multon at Forepaugh's Theatre, Philadelphia, next week. Katherine Rogers, Lillian Florence, Kate Blancke, Annie Ware, Alice Weston, Eugene Eberle, Wilton Lackaye, R. F. McClannin and W. C. Cunningham.

Lacy and Arthur cabled late last week to this country for their old steam engine, and it was shipped yesterday (Wednesday) on the *City of Rome*. It is quite probable that The Still Alarm will make a tour of the provinces with the old engine, newly drilled horses and an English company, as Lacy and Arthur open their regular season here a few months hence in Boston.

John Wild will open his season at the Leland Opera House in Albany next Thursday in his new farce comedy, Running Wild. The piece was written specially for Mr. Wild by Charles T. Vincent and Kenneth Lee. It has a neat and interesting plot and abounds in catchy music, songs and incidents, giving the Broadway favorite comedian a suitable vehicle for his mimetic talents. He is supported by an excellent company in this line of comedy.

In Mynherr Jan, the new opera that the Carleton Opera company will produce at the Chestnut Street Theatre, Philadelphia, on Sept. 17, a situation occurs where the comedian seeks safety from pursuit by taking the place of a scarecrow which he sees suspended in a garden. Throwing the scarecrow over the wall he suspends himself from the tree and in this position sings a topical song, his ragged clothes making a substitute for the dummy.

Cora Tanner, under the management of Col. Wm. E. Sinn, will make her first appearance here in Robert Buchanan's society comedy, Fascination, at the Fourteenth Street Theatre, on Monday next. The piece was produced at the Park Theatre, Brooklyn, last season. It is claimed that this piece is of a high order of merit, and in no sense a one-part play, but is replete with characters of pronounced and varied type. The play will be presented with new scenery and properties. It is booked in the principal cities.

Gilbert and Sullivan's new opera will be presented in the three cities of London, New York and Chicago with the three following casts: In London the work will be interpreted by Geraldine Ulmar, Jessie Bond, Miss Foster, George Grossmith, Courtice Pounds, F. Billington; in New York by Isabelle Urquhart, Lily Grubb, Fanny Rice, J. H. Ryley, Henry Hallam, George H. Broderick, George Olmi, Charles Plunkett, A. W. Tams, and in Chicago by Bertha Ricci, Elma Delaro, Sylvia Gerrish, James T. Powers, Fred. Solomon, Mark Smith, W. H. Kieger, Ellis Ryse and Henry Leoni.

Libbie McCarthy, a St. Louis society girl, is reported to have joined the He, She, Him and Her company, which made a hit in that city last week.

The following people have been engaged for the Albaugh Zimmermann Midsumme Night's Dream company: E. J. Henley, William Harris, Carrie Daniels, Hattie Harvey, Charles Rosene, Ferd. Hight, William Lee, Adolph Bernard and Joseph Mitchell.

The Charles T. Ellis company opened with a matinee in Syracuse on Labor Day to the largest audience the house has ever held since it came under the management of Jacobs and Proctor, the receipts being $40 in excess of the largest previous performance. Hundreds were turned away both afternoon and evening.

In Manager Frohman's successes, the last but not the least, Lord Chumley, gives the strongest assurance of retaining its popularity. It has won the pronounced commendation of the press, and is drawing bumper audiences. The play has also scored a distinct success on its intrinsic merits, aside from the personal hit made by Mr. Sothern.

It is related of John Kastendike, the manager of the Mountain City Theatre, Altoona, Pa., that on Sunday last he started to go to church, and happened to head for the same church that Mayor Turner attends. When he came upon it he saw the Mayor standing in the door, and thinking it was the city building he turned away somewhat disappointed, and then made up his mind not to go at all.

Among the Pines, the American play by Will R. and James P. Wilson, goes out after the election. When the piece was produced at the People's Theatre in June last it received a hearty welcome from the public and the unequivocal commendation from the press. It is distinctly a new play, laid in a new region, with a new plot, and American to the backbone, presenting a realistic picture of life in the lumber district of Maine. The play will be acted by a selected company and completely equipped with scenery and properties appropriate to the Maine pine woods. The log school-house and the sawmill will be realistic scenes. Will R. Wilson will receive applications from managers having dates at Klaw and Erlanger's Exchange.

Carrie Francois, late of the Queen's Mate company, and now with the George H. Adams He, She, Him and Her company, played last week at the Grand Opera House, St. Louis. Last Wednesday morning at nine o'clock Toma Hanlon was taken suddenly ill and was unable to appear. Miss Francois was asked to play at the matinee and try to get through the part. At two o'clock when the curtain went up she was letter perfect, spoke every line, scored every point, did all the "business" of the play and sang all the music, excepting Miss Hanlon's special ballads, for which Miss Francois substituted her own selections. She received extremely flattering notices from the local press, and made such an impression with the company and the management that she is now looked upon as a most promising actress. She played the part three times, and at the last performance received a large floral display from the members of the company and the attaches of the theatre.

### The Theatrical Roster for 1888-9.

[CONTINUED.]

*A Soap Bubble.*

T. J. Farron, Ed. J. Connelly, E. N. Rowland, E. H. Mack, Charles Sanders, H. L. Rawlins, Valos Clark, J. H. Dobbins, Will Cullen, Dolly Foster, Virginia Ross, Florence Germaine.

*Ada Gray Co.*

Ada Gray, Ada Foster, La Petite Foster, Hattie Saphore, Ella Byron, Lena Howland, Henry Mitchell, W. C. Donaldson, Louis Barrett, J. P. Watson, H. D. Clifford. Manager, Charles A. Watkins; assistant manager, John Major; advance agent, Wallace P. Keifer. Opens at Hoboken, Sept. 10.

*A Gold Day.*

P. D. Fisher, John W. Ransome, Dan Packard, E. D. Tannehill, Fred C. Palmer, Fred Richter, Earl Remington, Rita Stanford, Annetta Zelna, Joe Prouty. Manager, J. Fred Pendleton. Open at New York Sept. 10.

*A Postage Stamp.*

H. C. Stanley, Kate Sprague, S. J. Daniels, Ellen Howard, Will L. Talbott, J. S. Coe, Ethel Grayson, Billy Gray, Harry Lincoln, C. S. James, Marguerite Francis. Manager, D. J. Sprague; advance agent, Fred F. Platts.

*Booth-Barrett Co.*

Edwin Booth, Lawrence Barrett, Charles Hanford, John A. Lane, William Stafford, Lawrence Hanley, Ben G. Rogers, Owen Fawcett, Charles Collins, F. Vroom, C. Koehler, Beaumont Smith, Walter Thomas, William Hughes, Oliver Doud, Garrie Davidson, Steve Horn, George McCalla, Minna Gale, Gertrude Kellogg, Agnes Acres, Eleanor Tyndal. Manager, Arthur Chase; business manager, Joseph Levy; treasurer, Theodore Bromley. Opens at Kansas City, Mo., Sept. 10.

*Clara Morris Co.*

Clara Morris, Fred De Belleville, T. B. Everham, Julius Cahn, N. W. Rawley, Eugene McDowell, John Elliott, Walter C. Kelly, Mattie Earle, Octavia Allen, Kate Massi, Mollie Ravel. Manager, Edgar T. Wilson. Opens at New York Oct. 1.

*Gorman-Harrington Comedy Co.*

Charles Gorman, Joe Harrington, M. J. Mahoney, Richard Sontag, Wm. H. Hill, James Coleman, Mabel Loughlin, Jennie Wood, Hattie Cartwright, Little Mamie Quinlan. Manager, Daniel Emery; advance agent, Hiram Fish; musical director, Prof. W. H. Way.

*Kate Glassford Co.*

Kate Glassford, Annie Irish, Isabel McIntosh, Annie Livingstone, Little Agatha Glassford, Harry Hall, Cameron Clemens, Frank H. Kingdon, J. D. Barnes, Frank Richie, Simon Simmean. Manager, Fred C. Sheldon. Opened at Peterboro, N. H., Sept. 3.

*Minneapolis People's Theatre Stock Co.*

Theodore Hamilton, J. B. Brown, James Nelson, J. W. Burton, Harry Fernandez, Edwin Haskell, A. H. Burns, Wallace Shaw, Edwin Ferry, Joseph C. Callahan, Harry Bainbridge, J. R. Armstrong, Marie Wellesley, Alice Kemp, Mary Clifford, Ogarita Booth, Carrie Strong, Lydia Knott, Alice Carson. Manager, W. E. Sterling; treasurer, Theodore L. Hays; stage manager, James Harrison.

*Siberia.*

Forrest Robinson, J. F. De Gez, Robert A. Fischer, James S. Maffitt, Jr., Charles B. Waite, Vining Wood, Charles Frew, Arthur Gardner, Paul Brower, Arthur Howard, Herbert Labadie, John Parrey, Frank Arnold, Charles Warner, Harry Eustace, H. Arthur, O. Quinn, Eleanor Moretti, Minnie Radcliffe, Frankie McClellan, Blanche Savorie, Helen Kingdon, Fanny Lloyd, Gussie Heicht. Proprietor and manager, T. B. MacDonough; acting manager, Daniel Kelly; stage manager, A. Fischer; advance agent, Dennis J. Foster. Opened at Brooklyn Sept. 1.

*Struck Gas (Carrie Tutein).*

Carrie Tutein, Harry Pepper, Tim J. Cronin, W. C. Robyns, Harry De Witt, Ira T. Moore, Harry Lumson, Richard Lyle, Alexander Gormley, Adrienne Mitchell, Emma Gilbert. Manager, Charles A. Watkins; advance agent, Will C. Benedict; musical director, Wm. C. Rehms. Opened at New York Sept. 3.

CORRECTIONS.

Add to C. R. Gardiner's Fate Co. the names of T. C. Howard, manager and treasurer, and that of Mary Deagle.

In Annie Pixley's Co. read Elsie Gerome for Elsie Greene.

In Kimball Opera Co., omit the name of Zoe De Vielli.

Read Elvia Crox for Maud Crox in Kate Castleton's Co.

Omit names T. J. Jackson and Theresa Newcomb from J. W. Wallace Dramatic Co.

### The Uptown Publishing Centre.

*The Tribune.*

There are some indications that Fifth Avenue, between Fourteenth and Twenty-third streets, may become a great publishing centre. The new building for the *Judge*, on the site of Morrelli's old restaurant, at the corner of Sixteenth Street, is to be finished for occupation in May next. W. J. Arkell, of that publication, tells me that the entire building will be occupied by publishers. Two blocks above the Methodist Book Concern has secured a site for its new structure. At Twenty-first Street THE NEW YORK MIRROR has its new offices. Among people in the publishing business, outside of daily newspapers, these facts are taken as signs of the upward march of the publishing business toward Madison Square, which a great many people think will eventually become the business heart of New York City.

# PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

this city looks very promising, with no strikes to interfere, and with the two weeks' pay money circulates more freely than several years ago. The season opened with A Cold Day co. to good house and highly appreciative audience. Lillian Kennedy co. week of 10th; Daniel Boone co. 18th.

### SHENANDOAH.

Theatre (P J. Ferguson, manager): The season was opened here by Adams and Cook's Dramatic co. Aug. 29-Sept. 1, to large business. The co. presented Zeppa, Monte Cristo, Exile of Erin and Liverpool by Night.

### PITTSTON.

Music Hall (W. D. Evans, manager): The regular season here was opened by Lillian Kennedy in Muggs' Landing week of 3d to good houses.

## RHODE ISLAND.

### PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Clay Greene's Uncle Tom's Cabin opened here last Monday night for the week, with every indication of a good week's business. The Two Sisters, which opened the season here, was not so well patronized as they might have been had they come later. There is nothing in the piece to call for special mention. Stetson's Opera co. in Mikado and Ruddygore 10th-11th; Dark Secret 17th.

Sans Souci Garden (W. E. White, manager): The success of Marlande Clarke and co. in Dr. Jekyll and Mr. Hyde last week induced the management to engage them for this week, and, in addition to the above play, The Bells and The Streets of New York will be produced.

Westminster Musee (Macomber and Stone, managers): The opening week was a big one throughout. The attractions were very good. Quite a number have been retained for this week.

### NEWPORT.

Opera House (H. Bull, Jr., manager): Minnie Maddern opened the season to a good house in Caprice last week. A nicer little party never was in Newport The urbane Arthur Miller is the manager. Rufus Scott Sept 5; Claire Scott 9; Florine Arnold 13; Hardie and Von Leer 13; Dixey and Rice 17.

## TENNESSEE.

### MURFREESBORO.

Turner's Opera House (P. P. Mason, manager): The season at this house bids fair to be very interesting. The bookings include some of the very best attractions on the road. The house will be opened on Sept. 14 by the Kitty Proctor co., for three nights.

### MEMPHIS.

Jackson Mound Park (Louis Davis, manager): The weather on the opening night of The Mascotte was very threatening, but the audience was fair. The new member, Teddy Hartman, has made friends here. As Rocco, he is full of life and as comical as possible. He and Dixon, as Lorenzo, share the honors evenly. John Bell as Pippo is a little out of his usual place; his voice is basso, and for him to attempt tenor makes him uneasy when he approaches the higher notes. Patti Stone as Bettina and Freda Stone as Fiametta received their usual attention and applause. They bid fair to become clever soubrettes.

Items: Miss Patti sang in the Episcopal church last Sunday.—Lotta Gilman, the leading chorus lady, will take a prominent part next season. She has a very sweet voice.—Manager Davis will take a benefit Sept. 18. Pinafore is to be the piece, and Davis the Admiral. The public will give him a rousing one as an earnest of their appreciation for the Summer amusement.—Gentry's Variety and Walker's Vaudeville opened Sept. 3. They promise good attractions.

### KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor and manager): Opens Sept. 10 with Geo. Wilson's Minstrels.

People's Theatre (W. H. Burrough's, manager): Wren's Troubadours are drawing good houses.

Bijou Theatre (Geo. Mitchell, manager): This house is on a boom with the best variety show it has yet offered. Large crowds every night.

## TEXAS.

### HUNTSVILLE.

The Georgie Glenn Concert Comedy co. gave two performances Aug. 17-18 to small but delighted audiences. Watty Wallack made quite a hit, and Miss Glenn's singing fairly captivated the audience. They were deserving of better houses than they received.

Items: The Opera House here is used as a Methodist church.—John Halligan, of this city, goes in advance of the Sam Erwin-Ryan co., which opens in Topeka, Kan., Oct. 1.

## UTAH.

### SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Lyceum co. in The Wife Aug. 23-25 to over $21,000. It would be useless to say further of them than that they repeated in a small way their previous success. Everybody who saw them was ready to admit that they had received the worth of their money. Georgia Cayvan and Louise Dillon came in for the honors. Grace Henderson, if she had a more thankful part, would be more admired. Kelcey and Miller captured the hearts of the ladies. There was to have been a matinee, but it was abandoned, as it was thought three performances would be sufficient. Lewis Morrison in A Dark Secret 27th to a house literally packed. The play, aside from the realistic water in the tank and the steamer and the geese, is a very tame affair. Faust 29th.

Items: B. B. Young, with Mme. Mazzucato Young, and Nat Brigham, are busy putting a local co. through Madame's operetta, Mr. Sampson, of Omaha, to be presented in the near future.—The great regatta on Salt Lake is attracting much attention just now.

## VERMONT.

### BURLINGTON.

Howard Opera House (W. K. Walker, manager): Corner Grocery co. opened the season at this theatre to a large audience Aug 31. Hattie Anderson in Muggs' Landing and Gyp Sept. 1-3 to good business. During the Summer this house has been thoroughly renovated, repainted and newly carpeted, and a long list of the best attractions are already booked for this season. Moulton's Comedy co. 10th, one week.

### RUTLAND.

Rutland Opera House (A. M. Higgins, manager): The season opened with Dan Sully's Corner Grocery, Aug. 29, to a very large audience. John S. Moulton's Comic Opera co. will open for one week, Sept. 3.

## VIRGINIA.

### RICHMOND.

Theatre (Mrs. W. T. Powell, manager): Newton Beers gave two performances of Lost in London Aug. 29-30, the first to a very large audience and the last to a small one. The local press and the public comments were not flattering to either play or co. Mrs. Powell announces some excellent bookings to follow, and with her newly organized staff will most probably have a brilliant season.

Academy of Music (Berger and Leath, managers): Five thousand dollars is said to have been expended in remodeling the interior of this house, which is now one of the best and most convenient in the South. Seating capacity 1,600. It has been beautifully frescoed and otherwise decorated, and under the present able management will have one of the most successful seasons ever known here.

Musee (C. S. Thompson, manager): A small but good co. is attracting good houses.

Comique (W. W. Putnam, manager): This house is not yet ready for occupancy, although work in rebuilding has been pushed rapidly forward.

Items: It is a pleasure to note that Mrs. W. T. Powell has re-engaged Prof. George Voelker and his excellent orchestra for the season of 1888-89. Prof. Voelker has long been leader, and his efforts have been highly successful in pleasing the public and those with whom he has had business relations.—Nellie Ryan, of the Musee, while passing from the dressing-room to the stage, fell and dislocated her ankle.

### STAUNTON.

Opera House (W. L. Oliver, manager): Season opened Aug. 13-14 with Adams' He, She, Him and Her to good houses. Newton Beers' Lost in London 25th to fair house. George Wilson's Minstrels 27th; one of the best minstrel shows we have ever had.

### ROANOKE.

Opera House (Tennyson and Simpson, managers): George Wilson's Minstrels opened the season Aug. 25 to a very large house and give a fairly good performance. Newton Beers' Lost in London 27th to another large house. Alberta Gallatin Sept. 6 in Romeo and Juliet.

## WEST VIRGINIA.

### WHEELING.

Grand Opera House (O. C. Genther, manager): This theatre opened Aug. 27 with Ezra Kendall's mirth-provoking comedy, A Pair of Kids, running to good business through the week, followed by Leonzo Brothers week of 3d. Booth's Specialty co. 13th-15th.

### HUNTINGTON.

Davis Opera House (Joseph Gallick, lessee and manager): No attraction has yet given better satisfaction than George Wilson's Minstrels, who came to a full house Aug. 29.

Stowe's Circus was well attended Aug. 27-28

Item: I learn that contracts will shortly be let for the erection of a $100,000 theatre at Charleston, W. Va. The present theatrical accommodations are not sufficient for the capital city.

## WISCONSIN.

### MILWAUKEE.

Grand Opera House (H. Nunnemacher, proprietor and manager): The Fowler and Warmington co. gave two performances of Skipped by the Light of the Moon to light business Aug. 26, the weather being exceedingly hot. William Blaisdell and Gus. Frankel as Crackee and Dingle work hard to make something out of their parts, but others have done the same with these same parts and failed. Miss Blanche Henshaw as Sarah is pleasing, but her singing is weak. Gilmore's Twelve Temptations Sept. 6 opens the regular season.

New Academy (Jacob Litt, manager): Rice's co. closed its week's engagement with three performances of Evangeline, which failed to attract the houses enjoyed by the Corsair the balance of the week. George S. Knight made his first appearance here with the co. as Captain Dietrich, and, though he was a little shaky in his lines, was acceptable. The last two performances were very careless productions; nearly every member of the co. "guyed" their parts.

People's (J. S. Raynor, manager): The opening night of this theatre occurred Aug. 25 with a specialty co. composed of many good people, and a fair business was done during the remainder of the week.

Grand Avenue Theatre (Jacob Litt, manager): A stage show given by the Rinehart Specialty co., Prof. Abt's views, the Memphis Students and many other features comprised the programme for the opening night, Aug. 25. The theatre has been renovated and greatly improved during the time it was closed.

Items: James A. Hart has secured an interest with O. F. Miller in the Standard Theatre (Palace), and they are making many improvements that will completely change the place and make it a more desirable house for cos. to book with.—George H. Murray, advance of Twelve Temptations, was here this week.—John E. Hogarty leaves next week for New York to join The Stowaway as its treasurer.

### MADISON.

Turner Opera House (Smith & Strasilipka, managers): Deshon Opera co. in repertoire to full houses all last week, and more than filled expectations of the people. Frank Deshon made himself a great favorite with all. He was probably at his best as Gaspard, the miser, in Chimes of Normandy, and he was greeted with storms of applause in every comedy part. Tom Ricketts sang and acted to perfection, and Victor De Lacy, Herbert Matthews and C. E. Osborne lent strong support. Lucille Meredith received meritorous applause and was especially good as Olivette. The chorus is well trained and costumes new and handsome.

Items: Our local orchestra, directed by Prof. Vaas, did creditable work.—Manager Charles G. Amsden is a very pleasant gentleman for MIRROR correspondents to meet. I wish to thank him for courtesies.—Manager Strasilipka, of the Oshkosh Grand, came here late Thursday evening and found Turner Opera House packed to the doors.—Mattie Vickers, 5th; Little Nugget, 11th; Thomas W. Keene, 12th; Chip o' the Old Block co. 22d.

### SHEBOYGAN.

Opera House (J. M. Kohler, manager): Nothing booked for next two weeks. Many attractions booked to appear here after Sept. 15.

### LA CROSSE.

McMillan Opera House (George Russell, manager): Daniel Sully in Daddy Nolan did a big business Aug. 28, and gave a fine performance. Mattie Vickers 6th.

The Academy of Music will open next week.

Our new theatre will be opened about Dec. 20, and will have a seating capacity of 1,200. It will be heated by steam and lighted by electricity. Sosman & Landis, of Chicago, have been awarded the contract for scenery, and will put in twenty-four complete sets. Fred. H. Hankinson, the present treasurer of the McMillan, will have the management, and the house will be conducted under the title of the La Crosse Theatre co.

## CANADA.

### HAMILTON.

Grand Opera House (Thomas Riche, manager): The regular season was opened in fine style Aug 28 by Sol Smith Russell in Bewitched. The house was filled in every part, the aristocracy of the city being present. The support is first-class.

Item: Everything looked clean and bright in and about the Opera House on Tuesday. The painters have been at work for the past week getting things in readiness. This week an artist will be engaged to paint three new interiors and to repaint all the old sets.

### MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Ed. Hassan's One of the Finest co. opened last week to the largest audience and the biggest receipts known under the present management; every available inch of standing room was packed and the assemblage testified their approval by frequent applause. Mr. Ryan, as Mishler the policeman, was the chief feature of the performance and kept his audience in continuous good humor. Nearly all the support was good. The scenery, especially in the fourth act, was first-class. Large audiences were the order of the week. Florence J. Bindley in Dot this week; One of the Bravest next week.

Item: The renovations and improvements at the Academy of Music are nearly completed.

## DATES AHEAD.

*Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.*

### DRAMATIC COMPANIES

ANNIE PIXLEY CO.: Boston Sept. 17—four weeks.
ARABIAN NIGHTS CO.: St. Louis Sept. 2—week; Titusville, Pa., 12.
A NIGHT OFF CO.: Hanover, Pa., Sept. 17.
A POSSIBLE CASE CO.: Boston Sept. 3—three weeks.
A BRASS MONKEY CO. Worcester, Mass., Sept. 10.
ADONIS CO.: Brooklyn, N. Y., Sept. 3—week.
ARTHUR REHAN'S CO: Montreal, Can., Sept. 17.
A BUNCH OF KEYS CO: Philadelphia Sept. 3—week; Lancaster 10-12, Wilmington, Del., 13-15, Brooklyn, N. Y., 17—week; Newark, N. J., 24—week.
AROUND THE WORLD IN EIGHTY DAYS CO.: N. Y. City, Sept. 3—week.
ALBERTA GALLATIN CO.: Winston, N. C., Sept. 10, Durham 11, Raleigh 12, Henderson 13, Goldsboro 14, Tarboro 15, Petersburg, Va., 17, Richmond 18-20, Norfolk 21-22.
A COLD DAY CO.: Latrobe, Pa., Sept. 6, Newark, O., 7, Dayton 8, Connersville, Ind., 10, Bluffton 11, Fort Wayne 12.
ANDREWS' DRAMATIC CO.: Beatrice, Neb, Sept. 3-7, Lincoln 8, Crete 10, Seward 11, York 12, Grand Island 13, Central City 14, Columbus 15, Fremont 17, Plattsmouth 18-23, Hastings 24-28.
ARNOLD AND BENNETT'S CO.: Chicago Sept. 3—week.
A TIN SOLDIER CO.: Omaha, Neb, Sept. 6-7, Denver 10—week; Colorado Springs, Col., 17.
A NOBLE OUTCAST CO.: Davenport, Ia, Sept. 6-7.
A HOLE IN THE GROUND CO: Buffalo, N. Y., Sept. 3—week.
A BRAVE WOMAN CO: Baltimore, Md., Sept. 3—week.
ADA GRAY CO.: Hoboken, N. J., Sept. 10.
A POSTAGE STAMP CO.: Gloucester, Mass., Sept. 6, Portsmouth, N. H., 7, Farmington 8, Pittsfield 10, Augusta, Me., 11, Togus 12, Skowhegan 13, Bangor 14, Belfast 15, Bath 17.
ADAMS AND COOK'S DRAMATIC CO.: Lebanon, Pa., Sept. 3—week; Danville 10—week; Reading 17—week; Shamokin 24—week.
BOOTH-BARRETT CO.: Kansas City, Mo., Sept. 10—week; Minneapolis, Minn., 17-19, St. Paul 20-22, Chicago 24—three weeks.
BALDWIN COMEDY (Stork-Goldthwaite) CO.: Kenton, O., Sept. 3—week; Marietta 10—week; Bucyrus 17—week.
BALDWIN-MELVILLE CO: Lafayette, O., Sept. 3—week; Norwalk 10—week; Sandusky 17—week; Canton 24—week.
BLACK FLAG CO.: Paterson, N. J., Sept 6-8.
CRESTON CLARKE CO.: Richmond, Va., Oct. 22.
CHARLES T. ELLIS CO.: Syracuse, N. Y., Sept. 3—week; Rochester 10—week; Troy 17—week.
COLD DAY CO.: Latrobe, Pa., Sept. 6; Newark, O., 7, Dayton 8.
CORNER GROCERY CO; Glens Falls, N. Y., Sept. 6.
C. A. GARDNER'S OUR KARL CO.: Detroit, Mich., Sept. 3—week; Indianapolis, Ind., 10.
CHICAGO COMEDY CO.: Moulton, Ia., Sept. 3—week.
CORSAIR-EVANGELINE CO.: Omaha, Neb., Sept. 3—week; San Francisco, Cal., 17—three weeks.
CHIP O' THE OLD BLOCK CO.: Chicago Sept. 2—week.
CHARLES E. VERNER CO.: St. Paul, Minn., Sept. 3—week; Hamilton, O, 10, Dayton 11, Lancaster 12, Portsmouth 13, Lexington, Ky., 14, Frankfort 15, Louisville 17—week.
CORA VAN TASSEL CO.: Sandusky, O, Sept. 6, Findlay 7, Lima 8, Springfield 10, Dayton 11.
CHANFRAU-ANDERSON CO.: Chelsea, Mass., Sept. 8, Boston 10—week.
DORE DAVIDSON CO.: Lancaster, Pa., Sept. 6-8, Elmira, N. Y., 17, Detroit 16—week.
DALY'S VACATION CO: Boston Aug. 27—two weeks.
DENMAN THOMPSON: New York, Aug 30—indefinite.
DARK SECRET CO.: New York City Sept. 3—two weeks.
DRIFTING APART CO: Williamsburg, N. Y., Sept. 3—week.
DAN SULLY CO.: Winnipeg, Man., Sept. 3—week.
DEAN AND ELDEN'S CO.: Milan, Tenn., Sept. 6-8.
DR. CHARLES L. HOWARD'S CO.: Charleston, S. C., Sept. 24-25
EDWIN F. MAYO'S CO.: Indianapolis, Ind., Sept. 3—week.
EDWIN STUART'S CO.: Rochester, Minn., Sept. 3—week.
EDWIN HANFORD CO: Chicago Sept. 2—two weeks; Evansville, Ind., 16, Terre Haute 17-18, Connersville 20, Hamilton, O., 21, Cincinnati 23—week.
EUNICE GOODRICH CO: Little Rock, Ark, Sept. 3—week; Springfield, Mo., 10—week.
EZRA KENDALL CO.: Pittsburg Sept. 3—week; Washington 10—week.
EDWIN A. DEN CO.: Chicago Sept. 2—week; Columbus, O., 10—week; Lancaster 17-19, Wilmington, Del., 20-22, Philadelphia 24—week.
ESTELLE CLAYTON CO.: N. Y. City, Oct. 1—four weeks.
EMMA FRANK'S DOT CO.: Montreal, Can., Sept. 3—week; Brantford 10, Galt 11, Guelph 12-15, St. Thomas 17-20, Ingersoll 21, Woodstock 22, London 24—week.
FASCINATION CO.: N. Y. City Sept. 10—week.
FRANK DANIELS' CO: Detroit Sept. 3—week.
FREDERICK LORANGER'S DRAMATIC CO.: Manchester, Mich., Sept. 6, Dundee 7, Clinton 8.
FLOY CROWELL CO.: Waterville, Me., Sept. 6-8, Bar Harbor, 10—week; Lewiston 17—week; Bath 24-26, Biddeford 27-29, Lowell, Mass., Oct. 1—week; Exeter, N. H., 8-10, Chelsea, Mass., 11-13, Gloucester 15—week.
FLORENCE COMEDY CO.: Toronto, Can., Sept. 17—week; Rochester, N. Y., 24-26, Lockport 27, Meadville, Pa., 28, Oil City 29, Altoona Oct. 1-2, Elmira, N. Y., 3, Binghamton 4, Scranton, Pa., 5, Trenton, N. J., 6, Baltimore, Md., 8—week.
FRANK I. FRAYNE'S CO.: Troy, N. Y., Sept. 3—week.
FLEMING DRAMATIC CO.: Shenandoah, Pa., Sept. 8, Pottsville 10-12, Easton 13-15.
FRANK MAYO'S CO.: Scranton, Pa., Sept. 6-7, Binghamton, N. Y., 8.
FASHIONS CO.: Norristown, Pa., Sept 8
FANNY DAVENPORT CO.: Toronto, Can., Oct. 22-24.
FREDERICK B. WARDE'S CO.: Brooklyn, N. Y., Sept. 8—week.
FRANK S. DAVIDSON'S HANS CO: Marion, O., Sept. 6, Prospect 7, Upper Sandusky 8, Forrest 10, Ada 11, Columbus Grove 12, Bluffton 13, Delphos 14.
GOLDEN GIANT MINE CO.: Brooklyn, N. Y., Sept 3—week.
GRAHAM EARLE CO.: Goshen, Ind., Sept. 3—week; Kokomo 10—week; Frankfort 17—week; Valparaiso 24—week, Kendallville Oct. 1—week; Auburn 8—week.
GUS WILLIAMS' CO.: Kansas City Sept. 3—week; Indianapolis, Ind., 17—week; Marion 24.
GRANDFATHER'S CLOCK CO.: Titusville, Pa., Sept. 7.
GOLDEN'S DRAMATIC CO: Springfield, Mo., Sept. 3—week.
GEORGE J. CURTIS CO.: Boothbay, Me., Sept. 3—week.
GEORGIE HAMLIN CO.: Albia, Ia., Sept. 2—week; Chariton 10—week.
HALLEN AND HART'S LATER ON CO.: Columbus, O., Sept. 3—week; Cincinnati 10—week; Louisville, Ky., 17—week; Nashville, Tenn., 24—week.
HANLON'S FANTASMA CO.: Toronto, Can., Sept. 3—week.
HARBOR LIGHTS CO.: Minneapolis, Minn., Sept. 3—week; St. Paul 10—week; Milwaukee, Wis., 17—week.
HERNE'S HEARTS OF OAK CO.: Lewiston Me., Sept. 6, Farmington 7, Bath 8, Brunswick 10, Richmond 11, Augusta 12, Rockland 13, Portland 14-15.
HELEN BLYTHE CO.: Meadville, Pa., Sept. 6, Erie 7, Conneaut, O., 8, Ashtabula 10, Monroeville 11, Sandusky 12, Tiffin 13, Mansfield 14, Bucyrus 15, Lima 17.
H. F. ADAMS CO: Freeport, Ill., Sept. 3—week.
HAMILTON-SOMERVILLE CO.: Le Roy, Ill., Sept. 3—week.
HUNTLEY GILBERT CO.; Vicksburg, Miss., Sept. 3—week.
HER HUSBAND CO.: Brockton, Mass., Sept. 7.
HATTIE ANDERSON CO.: Keeseville, N. Y., Sept. 6; Port Henry 7, Ticonderoga 8, Whitehall 10, Fort Edward 11, Schuylerville 12, Glens Falls 13-15. Canajoharie 17, Lowville 18-20.
HARDIE AND VON LEER'S CO.: Brooklyn, N. Y., Sept. 3—week.
HENRIETTE BERLEUR CO.: Fall River, Mass., Sept. 10.
HIS ROYAL HIGHNESS CO.: Detroit Sept. 10.
HILARITY CO.: Des Moines, Ia., Sept. 3—week; Boone 10, Marshalltown 11, Waterloo 12, Cedar Rapids 13, Muscatine 14, Davenport 16.
HANLON'S LE VOYAGE EN SUISSE CO.: Philadelphia Sept. 3—week.
HELD BY THE ENEMY CO.: Uniontown, Pa., Sept. 6, Connellsville 7, Zanesville, O., 8, Columbus 10—week.
HE, SHE, HIM AND HER CO.: Chicago Sept. 3—week.
HETTIE BERNARD-CHASE CO.: San Francisco, Cal., Aug. 20—indefinite.
IN HIS POWER CO.: Ogdensburg, N. Y. Sept. 6-7, Mechanicsville 8, Fulton 10, Syracuse 11-12, Ilion 13, Herkimer 14, Cortland 15.
IRENE WORRELL'S CO.: Clifton, Arizona, Sept 3—two weeks.
IDA VAN CORTLAND CO: Albion, Mich., Sept. 6.
ISAAC PAYTON'S CO: Shelbina, Mo., Sept. 3—week.
JIM THE PENMAN (Eastern) CO.: Portland, Me., Sept. 6, Biddeford 7, Portsmouth, N. H., 8; Laconia 10, Nashua 11, Manchester 12, Concord 13, Haverhill, Mass., 14, Amesbury 15, Fitchburg 17.
JIM THE PENMAN (Western) CO.: Bridgeport, Conn. Sept. 6; Springfield 7, New Britain 8, N. Y. City, 10 week; Williamsburg 17—week.
J. H. WALLICK'S CO.; Springfield, Mo., Sept. 5-6.
JOSEPH MURPHY: San Francisco, Cal., Aug. 13—four weeks.
JARBEAU CO: Salt Lake City, Utah, Sept. 6-7, Ogden 8, San Francisco 10—two weeks.
JAMES AND WAINWRIGHT CO.: Fargo, Dak., Sept. 6, Bismarck 7, Miles City, Mont., 8, Helena 10—week, Butte City 17—week; Missoula 24, Seattle, Wash. Ter., 26-28, Tacoma 29, Portland, Ore., Oct. 1—week.
JAMES CONNOR ROACH CO.: Altoona, Pa, Sept. 6, Johnstown 7, McKeesport 8.
JOSEPH JEFFERSON CO.: Baltimore Sept. 24—week; Pittsburg Oct. 1—week; Chicago 8—two weeks.
JOHN DILLON COMEDY CO.: Des Moines, Ia., Sept. 3—week; Atlantic 12-14, Council Bluffs 15, Topeka, Kan, 17—week; Hutchinson 24, Newton 25, Emporia 26, Parsons 27-28, Fort Scott 29, Kansas City, Mo., Oct. 1—week.
JENNIE CALEF CO.: Lowell, Mass., Sept. 3—week.
J. B. POLK CO: Hartford, Ct., Sept. 17.
JANE COOMBS CO.: Titusville, Pa., Sept. 11.
KIRALFY'S MATHIAS SANDORF CO.: New York, Aug. 30—indefinite.
KIRALFY'S MAZULM CO.: Chicago, Sept. 2—week.
KINDERGARDEN CO.: Waterbury, Conn., Sept. 6
KEEP IT DARK CO.: Pullman, Ill., Sept. 6, Elgin 7, Aurora 8, Joliet 10, Ottawa 11, Moline 12, Des Moines, Ia., 13, Omaha, Neb., 14-15, Lincoln 17, Atchison, Kas., 18, Leavenworth 19, Topeka 20-22, Kansas City, Mo., 24-30.
KATIE PUTNAM CO.: Fort Madison, Ia., Sept. 6, Mt. Pleasant 7, Creston 8, Lincoln, Neb., 10.—week.
KATE GLASSFORD CO.: Peterboro, N. H., Sept. 3—week; Hillsboro 10—week; Franklin Falls 17—week.
KIMBALL'S MERRIEMAKERS: Philadelphia Sept. 3—week.
KATE CASTLETON CO.: Syracuse, N. Y., Sept. 24.
LOWE'S BOSTON THEATRE CO.: Waseca, Minn., Sept. 3—week.
LEONZO BROTHERS' CO.: Wheeling, W. Va., Sept. 3—week.
LIGHTS O' LONDON CO.: Worcester, Mass., Sept. 6-8.
LITTLE NUGGET CO.: Springfield, Ill., Sept. 6, Decatur 7, Taylorville 8, St. Louis 9—week.
LILLIAN KENNEDY CO.: Ashland, Pa., Sept. 10—week; Sunbury 17—week; Mahanoy City 24—week.
LYON'S COMEDY CO.: Wauseon, O., Sept. 3—week; Napoleon 10—week; Salem 17—week; Clyde 24—week; Newark Oct. 1—week.
LOTTA CO: Milwaukee, Wis., Sept. 6.
LITTLE'S WORLD CO.: Red Oak, Ia., Sept. 6, Atlantic 7, Plattsmouth, Neb., 8, Council Bluffs 10, Omaha 11-12, Beatrice 13, Manhattan, Kan., 14, Jefferson City 15, St. Louis 16—week.
LOST IN NEW YORK CO.: Harlem, N. Y., Sept. 3—week.
LOST IN LONDON CO.: Statesville, N. C., Sept. 6, Charlotte 8, Spartansburg, S. C., 10, Greenville 11, Newberry 12, Columbia 13, Charleston 14-15, Savannah, Ga., 17-18, Augusta 19-20, Athens 21, Griffin 22, Columbus 24.
LIZZIE EVANS CO.: Kansas City Sept. 1-9, St. Joseph 10-11, Leavenworth, Kas., 12 Atchison 13, Topeka 14-15.
LYCEUM THEATRE WIFE CO; Kansas City, Mo., Sept. 6-8, St. Louis 10—week; Chicago 17—two weeks; Philadelphia Oct. 1—week; Washington 8—week.
MICHAEL STROGOFF CO.: Pittsfield, Mass., Sept. 7, Poughkeepsie, N. Y., 8 Elizabeth, N. J., 10, New Brunswick 11, Burlington 12, Morristown 13, Harrisburg, Pa., 14, York 15, Philadelphia 17—week; Cleveland, O., 24—week.
MY PARTNER CO.: N. Y. City Sept. 3—week.
MONTE CRISTO (Aiden Benedict) CO.: Elkhart, Ind. Sept. 10
MANSFIELD AND KNIGHT'S COMEDY CO.: Galion, O., Sept. 3—week; Findlay 10—week; Sandusky 17—week; Cincinnati 23—week.
MME. JANAUSCHEK'S CO: Halifax, N. S., Sept. 6.
MAGGIE MITCHELL CO.: Milwaukee Sept. 24
MME. NEUVILLE'S CO.: New Haven, Ct., Sept. 6-8, Chicago, Ill., 10—week; Grand Rapids, Mich 17—week.
MARTIN HAYDEN CO.: Chambersburg, Pa., 6, Frederick, Md. 7-8, Martinsburg, Va., 10, Cumberland, Md., 11-12, Connellsville, Pa., 13, McKeesport 14-15, Cleveland, O., 17—week.
MONTE CRISTO (James O'Neill) CO.: Jersey City, N. J., Sept. 3—week.
MAUDE ATKINSON CO.: Atlanta, Ill., Sept. 3—week; Delavan 10—week.
MINNIE MADDERN CO.: Yonkers, N. Y, Sept. 6, Philadelphia 8—week; Altoona, Pa., 17-18, Springfield, O, 19, Dayton 20, Frankfort, Ky., 21, Lexington 22.
MORA CO.: Saratoga, N. Y., Sept. 3—week; Pittsfield, Mass., 10—week.
MURRAY AND MURPHY: Toledo, O., Sept 6, Tiffin 7, Sandusky 8.
MAY WILKES CO.: N. Y. City Aug. 27—two weeks.
MUGGS' LANDING CO.: Keeseville, N. Y., Sept. 6, Port Henry 7, Ticonderoga 8, Whitehall 10, Fort Edward 11, Schuylerville 12, Glens Falls 13-15.
MONROE AND RICE CO.: Hoboken, N. J., Sept. 6-8, Williamsburg 10—week; Philadelphia 17—week
MULDOON'S PICNIC CO.: Mt. Vernon, O., Sept. 6, Newark 7, Cincinnati 10—week.
MILTON NOBLES: Baltimore, Md., Sept. 3—week; Brooklyn, N.Y., 10, week; Jersey City, N. J., 17—week; Buffalo, N. Y. 24—week, Bradford, Pa., Oct. 1, Erie 2, Meadville 3, Youngstown, O., 4, Springfield 5, Dayton 6.
MADISON SQUARE THEATRE CO.: San Francisco, Cal., August 13—indefinite.
N. C. GOODWIN CO: Minneapolis Sept. 3—week; St. Paul 10—week; Duluth 17-18, Stillwater 19, Eau Claire, Wis., 20.
NATURAL GAS CO.: Cleveland, O., Sept. 3—week.
ONE OF THE BRAVEST CO.: Newark, N. J., Sept. 3—week.
OVER THE GARDEN WALL CO.: Boston Sept 3—week.
OUR RAILROAD MEN CO.: Southbridge, Mass., Sept. 3—week.
ONE OF THE FINEST CO.: Toronto, Can., Sept. 3—week; Cleveland 10—week.
PASSION'S SLAVE CO: Philadelphia, Pa., Sept. 3—week; Reading 10-12, Allentown 13, Bethlehem 14, Phillipsburg 15, Paterson, N. J., 17—week.
PRESCOTT-MCLEAN CO: Louisville, Ky., Sept. 6-8, Vincennes, Ind., 10-11, Terre Haute 12-13, Decatur, Ill., 14, Springfield 15, Hannibal, Mo., 17, Quincy, Ill., 18, Keokuk, Ia., 19, Fort Madison 20, Monmouth, Ill., 21, Davenport, Ia., 22.
PHILIP HERNE CO.: N. Y. City Aug. 27—indefinite.
PEARL OF PEKIN CO.: Cincinnati Sept. 3—week.
PETE BAKER'S CO.: Pittsburg Sept. 3—week; Cincinnati 9—week; Louisville 17—week; Indianapolis 24—week; Chicago 30—week.
PECK'S BAD BOY CO: Amesbury, Mass., Sept. 6, Lynn 7-8.
ROBERT MANTELL CO.: Lowell, Mass., Sept. 6, Springfield 8, Syracuse, N. Y., 10, Oswego 11, Watertown 12, Rochester 13-14, Cincinnati 17—week.
ROSE COGHLAN CO.: Newark, N. J., Oct. 1.
RENTFROW'S PATHFINDERS: Des Moines, Ia, Sept. 3—week.
ROLAND REED: N. Y. City Sept. 3—four weeks.
RICHARD MANSFIELD'S CO.: London, Eng., Aug. 4-Dec 30.
REDMUND-BARRY CO: Wilmington, Del., Sept. 6-8.
ROCKWOOD CO.: Buffalo, N. Y., Sept. 3—week.
ROMANY RYE CO.: Worcester, Mass., Sept. 3—week.
RUNNING WILD CO.: Albany, N. Y., Sept. 13.
R. L. DOWNING CO.: N. Y. City Sept. 3—week.
SI PERKINS CO.: Lynn, Mass., Sept. 6, Gloucester 7, Haverhill 8, Exeter, N. H. 10, Lowell, Mass., 11, Brockton 12, Salem 13.
SKIPPED BY THE LIGHT OF THE MOON CO.: Columbus, O., Sept. 3—week; Marion, Ind., 10, Huntington 11, Lafayette 12, Keokuk, Ia., 13, Ottumwa 14, Des Moines 15, Creston 17, Council Bluffs 18, Hastings, Neb., 19, Grand Island 20, Lincoln 21, Beatrice 22.
SALSBURY'S TROUBADOURS: Missoula, Mon., 5-6, Philipsburg 7, Deer Lodge 8.
SOL SMITH RUSSELL CO.: Muskegon, Mich., Sept. 6, Grand Rapids 7-8, Milwaukee 9-12, Streator, Ill., 13, Peoria 14, Bloomington 15, St. Louis 16—week; Pittsburg, Pa., 24—week; Columbus, O., Oct. 1—week; Richmond, Ind., 8, Lafayette 9, Danville, Ill., 10, Elgin 11.
SAWTELLE'S COMEDY CO: Watkins, N. Y., Sept. 3—week.
SHADOWS OF A GREAT CITY CO.: Boston Sept 3—week; Lewiston, Me., 10—week; Portland 17, Manchester, N. H., 18, Concord 19, Laconia 20, Lawrence, Mass., 21-22.
SI PLUNKARD CO.: Peekskill, N. Y., Sept. 6, Cold Spring 7, Wappinger's Falls 8
SIBERIA CO.: Brooklyn, N. Y., Sept. 1-8, Bethlehem, Pa., 10, Allentown 11, Wilkesbarre 12, Pittsburg 13, Scranton 14-15.
SEYMOUR-STRATTON CO: Mt. Vernon, N. Y., Sept. 3—week; Long Branch, N. J., 10—week.
STRUCK GAS CO.: N. Y. City Sept. 3—week; Charleston, S.C., 10-11; Savannah, Ga., 12-13, Atlanta 14-15.
THE PAYMASTER CO: Baltimore, Md, Sept. 3—week; Pittsburg, Pa., 10—week; N. Y. City 17—two weeks.
TWO OLD CRONIES CO.: Fort Wayne, Ind., Sept. 6, Elkhart 7, La Porte 8, Chicago, Ill., 9—week; Joliet 17, Ottawa 18, Peoria 19, Bloomington 20, Decatur 21.
THOMAS W. KEENE: Chicago Sept. 3—week.
THE STOWAWAY CO.: Philadelphia Sept. 17.
THE WHITE SLAVE CO: Washington Sept. 3—week.
THE RULING PASSION CO.: Pittsburg, Pa., Sept. 3—week.
THAT BOY NEXT DOOR CO.: Matteawan, N. Y., Sept. 6, Newburg 7, Bethel Corners 8.
THE OLD KENTUCKY HOME CO: Richmond, Va., Sept. 17-19, Norfolk 20, Petersburg 21, Lynchburg 22, Lexington 24-25, Frankfort 26, Louisville 27-29.
TWO JOHNS CO.: Williamsburg, N. Y., Sept. 3—week.
THREE BLIND MICE CO.: Troy, N. Y., Sept. 3—week; Fitchburg, Mass., 11.
THAYER COMEDY CO: Franklin, O, Sept. 6, Miamisburg 7, Middletown 8, Hamilton 10, Eaton 11.
THE SCARECROW CO.: Cincinnati, Sept. 2—week; St. Louis 9—week.
TRUE IRISH HEARTS CO.: Newark, N. J., Sept. 3—week; N. Y. City 10—week.
UNDER COVER CO.: Harlem, N. Y., Sept. 17.
UNDER THE GASLIGHT CO.: Cleveland, O., Sept. 3—week.
UNDER THE LASH CO: Buffalo, N. Y., Sept. 3—week.
UNCLE TOM'S CABIN (Rusco and Swift's) CO.: Grand Rapids, Mich., Sept. 3—week.
UNCLE TOM'S CABIN CO. (Gardiner and Randall's): Providence, R. I. Sept. 3—week.
ULLIE AKERSTROM CO.: South Norwalk, Ct., Sept. 10—week; Norwich 17—week; New London 24—week; Ware, Mass., Oct. 1-2, Northampton 3-4, Turner's Falls, 5-6.
WARNER-HOLLIS CO: San Jose, Cal., Sept. 7-8, Reno, Nev., 17—week; Carson City 24—week; Virginia City, Oct. 1.
WAIF OF THE STORM CO.: Toledo, O., Sept. 3—week.
W. J. SCANLAN: Oswego, N. Y., Sept. 6.
WESTON BROTHERS' CO.: Bowling Green, Ky, Sept. 6, Franklin 7, Nashville 8-10, Decatur, Ala., 11, Montgomery 12-13, New Orleans 16—week.
WE, US & CO.: Cincinnati, Sept. 3—week; St. Louis, Mo., 9—week; Kansas City 16—week; Chicago 23—two weeks.
WREN DRAMATIC CO.: May's Landing, N. J., 6, Kennet Square, Pa., 7, Oxford 8, Rising Sun, Md., 10, North East 11, New Castle, Del., 12, Middletown 13 Felton 14, Georgetown 15, Millsboro 17.
WAGES OF SIN CO: N. Y. City, Sept. 3—week.
WHITE SLAVE CO.: Washington Sept. 3—week.
WEBSTER-BRADY CO: Sacramento, Cal., Sept. 2—week; Chico 10-11, Red Bluff 12-13, Woodland 14-15, Stockton 17—week; San Jose 24—week.
ZIG-ZAG CO.: Philadelphia Sept. 3—two weeks.
ZITKA CO.: Baltimore Sept. 3—week

### OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Philadelphia, Pa., July 16—indefinite.
BENNETT AND MOULTON OPERA CO. (A.): Salem, Mass., Sept. 3—week; Lynn 10—week.
CONRIED ENGLISH OPERA CO.: Detroit Sept. 3—week; Burlington, Ia., 10—week; Quincy, Ill., 11, St. Joseph, Mo., 12-15, Kansas City 17—week.
CARLETON OPERA CO.: Philadelphia Sept. 17—week.
CASINO OPERA CO.: South Bend, Ind., Sept. 11.
DUFF OPERA CO: Brooklyn, N Y., Sept. 24—week; Williamsburg Oct. 1—week; Toronto, Can, 8.
DESHON OPERA CO.: Dubuque, Ia., Sept. 3—week; Davenport 10—week; Cedar Rapids 17—week.
MCCAULL'S CO. (No. 1): New York City July 16—indefinite.
NOSS FAMILY: St. Clair, Mich., Sept. 6-7, Marine City 8, Willoughby, O., 10, Painesville 11, Chardon 12, New Brighton, Pa., 13-15.
STETSON'S OPERA CO.: Providence, R. I., Sept. 10.
SPENCER'S LITTLE TYCOON CO.: Bethlehem, Pa., Sept. 24, Allentown 25, Pottsville 26, Altoona 27, Wheeling, W. Va, 29, Cincinnati Oct. 1—week, Louisville, Ky., 8-10.
QUEEN'S MATE CO.: New York Sept. 3—week.
WILBUR'S OPERA CO.: Lexington, Ky., Sept. 6-8.

### MINSTRELS.

BARLOW BROTHERS' MINSTRELS: Leominster, Mass., Sept. 6, Ayer 7, Waltham 8, Beverly 10, Amesbury 11.
DOCKSTADER'S MINSTRELS: N. Y. City, Sept. 3—season.
FIELDS' MINSTRELS: Ashland, O., Sept. 6, Ravenna 7, Warren 8.
GORTON'S NEW ORLEANS MINSTRELS: Dover, Del., Sept. 6, Salisbury, Md., 7, Hampton, Va, 8.
GEORGE WILSON'S MINSTRELS: Clarksville, Tenn, Sept. 6 Nashville 7-8, Knoxville 10, Chattanooga 11-12, Rome, Ga., 13, Birmingham, Ala., 14-15
GOODYEAR, COOK AND DILLON'S MINSTRELS. Versailles, Ky., Sept. 6, Mt. Sterling 7, Winchester 8, Paris 10, Danville 11, Lexington 12, Lebanon 13, Bowling Green 14, Hopkinsville 15, Nashville, Tenn, 17-19.
GORMAN BROTHERS' MINSTRELS: Hannibal, Mo., Sept. 6, Quincy, Ill., 7, Keokuk, Ia., 8.
HI HENRY'S MINSTRELS: Gowanda, N. Y., Sept. 8.
HAVERLY'S MINSTRELS: Chicago Sept. 3—week.
JOHNSON AND SLAVIN'S MINSTRELS: Philadelphia Sept. 3—week.
MCNISH, RAMZA AND ARNO'S MINSTRELS: Vincennes, Ind., 6, Indianapolis 7-8, Chicago 10—two weeks.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Trenton, N. J., Sept. 7, Wilmington, Del., 8, Baltimore, Md., 10—week.

### VARIETY COMPANIES.

BOOTH'S CO.: Cincinnati Sept. 3—week.
HOWARD ATHENÆUM SPECIALTY CO.: Bangor, Me., Sept. 10.
LESTER AND WILLIAMS' NOVELTY CO.: Chicago Sept. 9—two weeks.
LILLY CLAY'S CO: Philadelphia Sept. 3—week.
MULDOON'S CO.: Baltimore, Md., Sept. 3—week.
PAT ROONEY CO.: Bangor, Me., Sept. 5-6, Lewiston 7, Portland 8.
RENTZ SANTLEY CO.: Detroit, Mich., Sept 3—week.
SHEFFER AND BLAKELY'S CO.: Newark, N. J., Sept. 3—week.
TONY PASTOR'S CO.: Rochester, N. Y, Sept. 3—week.

### CIRCUSES.

BARNUM'S CIRCUS: Lincoln, Neb., Sept. 6, Hastings 7, Marysville, Kas., 8.
FOREPAUGH'S CIRCUS: Cortland, N. Y., Sept. 6, Syracuse 7, Lyons 8, Rochester 10, Auburn 11, Canandaigua 12, Batavia 13, Lockport 14, Suspension Bridge 15, Buffalo 17, Dunkirk 18, Erie, Pa., 19, Titusville 20.
FRANK A. ROBBINS'S CIRCUS: Bellefonte, Pa., Sept. 6, Driftwood 7, Reynoldsville 8, Brookville 10, New Bethlehem 11, East Brady 12, Tarentum 13, Sharpsburg 14, Braddock 15, Leechburg 17, Saltsburgh 18, Ebensburg 19, Bedford 20.
LEE'S CIRCUS: Oswego, N. Y., Sept. 7-8.
MCMAHON'S CIRCUS: Tacoma, Wash. Ter., Sept. 6, Oregon City, Ore, 8.
SELLS' BROTHERS' CIRCUS: San Francisco, Cal., Sept. 14.
WALTER L. MAIN'S CIRCUS: Weymouth, Mass., Sept. 6, Quincy 7, Braintree 8.

### MISCELLANEOUS.

BARTHOLOMEW'S EQUINE PARADOX: Saginaw, Mich., Sept. 3—week; Grand Rapids 10—week; Muskegon 17—week; Kalamazoo 24—week; South Bend, Oct. 1—week; Indianapolis 8—week; Springfield 15.
HERRMANN: San Francisco Sept. 3—week.
KIRALFY'S NERO CO.: Staten Island, N. Y.—indefinite.
MARSHALL P. WILDER: Philadelphia Sept. 6
PAIN'S BURNING OF OLD LONDON: Manhattan Beach—indefinite.
THAYER'S BATTLE OF NEW ORLEANS: Brighton Beach indefinite.
WILD WEST: Pittsburg, Pa., Sept. 3—week.

## The Drama in Holland.

AMSTERDAM, Aug. 22, 1888.

The theatrical atmosphere is rife with conjectures, suppositions, *on dits*, nay, positive assertions and even half-official announcements concerning the events and productions in store for the Fall and Winter campaign at the different places of amusement. Preparations are already being made for the opening performances. Of course the Winter here, as elsewhere, is looked forward to with additional interest, for not only do all the managements vie with each other in offering new and varied bills, but besides many of the most brilliant lights of the artistic constellations of other lands pass by and favor us with their presence, fleeting though it be. Holland is so easy of access, and, indeed, is almost on the way for artists traveling from France and Germany to the more northern parts of Europe, and vice versa, that few do not include at least the principal cities of the Netherlands in their annual tour. The Amsterdam public is, therefore, able to see, hear and judge of the most renowned European, or rather continental, dramatic and musical celebrities.

So far, for the coming Winter, two of last season's treats are again promised us: A few nights of Mme. Albani, the peerless cantatrice and dramatic artiste, and an engagement of Ernst Possart, who has just been in America achieving such triumphs, and has returned to Germany crowned with American laurels and enriched by United States coin. Ernesto Rossi will also be here. According to Dame Rumor, the Italian tragedian, who, take him all in all, is probably the greatest histrionic genius of the day, is to start on a farewell tour prior to his retirement from the stage, and Amsterdam is to be one of the favored cities. If the other foreign luminaries who are to shed their radiance on us in 1888-89 are of the same magnitude as the three already mentioned, the prospect is a brilliant one, forsooth.

Returning now to the regular and stationary attractions of the city, I will speak first of the Royal Dramatic Company. The summer season at the Plantage Theatre is drawing to a close; only a week more and the company will be back at the Stadsschouwburg, its real home and headquarters. The last two productions have been the hits of the season, and have drawn overflowing houses. One of these plays was In Verzoeking (a version of Octave Feuillet's La Tentation, so familiar to American audiences as Led Astray, one of the runs of the Union Square Theatre under the memorable management of A. M. Palmer, and still a repertoire play for star and combination companies. Of the piece itself, therefore, I will say nothing, and will only give a word of unalloyed praise for the interpretation of the roles of Camille and Gontran de Verdes (the Armande and Rudolph Chandoce of the American version), respectively in hands of Mrs Frenkel and Louis Bouwmeester. Both were admirable, and I have never seen the characters better done, not even in the original cast at the Union Square with the late Charley Thorne and Rose Eytinge.

The second and last production, and the one which still holds the boards, and indeed will form the bill until the Summer season is at an end, is a version of the new French comedy, Les Surprises du Divorce, given here under the very taking title of De Schoonmoeder (The Mother-in-Law). Les Surprises du Divorce, by Alexander Bisson and Anthony Mars, had its initial performance in Paris last March, and, if I mistake not, was spoken of by your chatty correspondent from the French capital. The comedy was a success there, and the same happy fate has befallen it here. It is very cleverly written, awfully funny, and the situations, though forced and improbable, are so wittily brought about that one cannot but help laughing at the very ridiculousness of the plot and of the scenes. A young musician (Henry Duval) is married to the daughter of an ex-danseuse (Mme. Bonivard). Duval and his wife (Diane) lead a cat-and-dog life, due solely, as he thinks, to the presence of his detested and intermeddling mother-in-law. Diane, who does not care for her husband, insists on her side in having her objectionable parent in the house. Bickering and quarrelling are the characteristics of the household, and in one of these matrimonial, or rather mother-in-law, squabbles the young couple determine to separate. The second act takes place two years later. Duval is divorced and remarried, but has not told No. 2 the name of No. 1. When the act opens he and the second Mrs. Duval Gabrielle are awaiting the arrival of the latter's father, Bourganeuf, who has been traveling for pleasure. This Bourganeuf, a widower past the prime of life, has just married, on the sly, no less a person than the first Mrs. Duval. The complication that ensues can be imagined. Duval's former wife has thus become his mother-in-law, and he is not only the son-in-law of his present wife's father, but his ex-father-in-law, and worse than all, Mme. Bonivard, his mortal foe, the cause of all his past troubles, the disturber of his family peace, is with her daughter, and he may therefore be almost said to have two mothers-in-law! Needless to say what a rich comedy situation this is. The audience was kept in such a continuous roar that, toward the close of that act, it was almost impossible to hear what was being spoken on the stage. Duval first wants to leave the spot with his wife (No. 2, of course), but afterward he determines to stay and see if the enemies cannot be ousted, especially when he discovers that Mme. Bonivard is only half-satisfied with her second son-in-law, and that the daughter only became Mme. Bourganeuf to please mamma. At this juncture a friend of Duval's and a former admirer of Diane's turns up, and the upshot is that Bourganeuf is left in the lurch. Goaded on by Duval he has high words with his bride and her mamma; from words it comes to blows, or rather they force him to blows, and the comedy ends with the announcement of Diane's second divorce and her projected union with No 3. Bourganeuf is left to his own devices and Duval is freed from his two mothers in-laws. The comedy is capitally acted. The leading parts are Mme. Bonivard and Duval, and both are done the fullest justice to. Mrs. Stoetz was immense as the obstreperous ex danseuse; she brought out all the humor of the character without any overdrawing or exaggeration. The scene where she dons the costume of one of her terpsichorean triumphs of by-gone days, the Sylphid, and pirouettes about the stage, almost with the lightness of a girl of eighteen, was simply excruciating. Mr. Schulze as Duval was quite equal to her; his by-play and business were instinct with genuine comedy element. Both artists were applauded and recalled repeatedly.

De Schoonmoeder was preceded a number of evenings by Periculum in Mora, a comedy drama in two acts by Octave Feuillet, in which Mrs. De Vries carried off the honors as the *mere noble*. She looked like a very duchess, and acted with much feeling and finish. A very good word must be accorded to Miss Lorje for her winning and sympathetic acting as the repentant young wife. Miss Lorje is certainly making strides in her profession. This week Periculum in Mora was taken off the boards, and De Schoonmoeder was preceded by Niemand Sterft van Blydschap (No One Dies of Joy), a version of Mme. De Girardin's exquisite comedy-drama, La Joie Fait Peur, so well known in America by Boucicault's adaptation, entitled Kerry; or, Night and Morning. Mr. Boucicault has, in making the adaptation, made some slight changes, which to my mind are rather improvements than otherwise. The role of the faithful old servant Jasper, or Kerry, was played by Louis Bouwmeester, and though the part is more in the range of a character actor, Bouwmeester, with his enviable versatility, gave an impersonation quite as perfect as the inimitable one of Mr. Boucicault; I cannot say better, for that would be difficult, truly. Mrs. Rossing, the ingenue of Holland, was charming, natural and spontaneous as the young sister, and fully shared the honors with Mr. Bouwmeester.

The virtual opening of the Fall season of the Royal company at the Stadsschouwburg will be as last year, on the 31st inst., with a gala performance in celebration of the birthday of the eight-year-old Crown Princess Wilhelmina. The official opening for the public will be

on the succeeding evening, Sept. 1. On both occasions a most appropriate programme will be given, consisting of a patriotic drama, En Amsterdamsche Jongen (An Amsterdam Boy). It is founded on an episode of the gunpowder plot of 1620, and is by the late lamented Jacob van Lennep, the Walter Scott of the Netherlands. The character of the brave lad who discovers the plot to betray his fatherland, and saves the city of Amsterdam from being once more delivered into the hands of the Spaniards, will be taken by Juliette Roos, a bright young travestie and soubrette actress and a graduated pupil of the Dramatic Conservatory. She was last season at the Varietes, and this will be her first appearance as a member of the Royal company.

At the Grand Theatre and Varietes there are to be several changes or exchanges in the companies, to wit: Mrs. Verstraete and Mr. Mutters, formerly at the latter theatre, have been engaged at the former, whilst Mrs. Holtrop and Mr. Bigot, on the contrary, transfer their services from the Grand to the Varietes.

The Park Theatre which, during the Summer, has been occupied by a specialty troupe, will once more resound to the tones of op eratic music, as the Dutch Opera company begins its performances Sept. 1. Manager DeGroot retains most of the members of the company, and besides will make some additions to strengthen the ensemble and render it more complete

At the Frascati Theatre, Surcouf the Pirate, is still cruising on the high seas of popular success. Night after night the house is crowded, bringing in snug sums at the box office for the management and applause and encores for the company. The fiftieth evening of the operetta was festively celebrated last week. I have seen Surcouf several times since the first performance and can only say that the music and the rendering of both score and book by the company at Frascati, if anything, improve on closer acquaintance. Ali-Baba, the new comic opera of LeCocq, which has just been brought out in Brussels, but strange, indeed, not yet in Paris, is underlined by Managers Prot as the next production. A. J. G.

## The Theatre in Dublin in 1793

Chance threw into my hands a volume of a monthly magazine called "Anthologia Hibernica or Monthly Collection of Science, Belles Lettres and History for 1793," and though the book is yellow with age and worn, and the "s's" are all "f's," it proves to be a veritable mine of wealth for those who love to read the records of the past. In every month there is a record of the current theatrical events, and in the January or first number, they are opened by the following remarks:

"The theater has ever been esteemed by the philosopher and statesman as highly conducive to improve the manners and morals of a people when conducted with that decorum and propriety its importance deserves. Theatrical representations are certainly the most instructive and pleasing of all amusements. * * * We intend to lay before our readers an exact list of the pieces represented upon the Dublin stage, occasionally interspersing observations on the pieces themselves and on the performers. Candour shall ever guide our pen, but our pages shall never be defiled by the vile and insipid puffs which we are sorry to add are too much the fashion of the present day."

Then follows the list here below transcribed:

"Jan. 2, Henry IV., Part 1: Falstaff, Lee Lewis, and the pantomime of Oscar and Malvina; 4th, He Would be a Soldier and Oscar and Malvina; 7th, The Tempest, and Oscar and Malvina; 8th, The School for Scandal, Sir Peter Teazle, Lee Lewis (for his benefit), and The Padlock; 11th, Peeping Tom, The Agreeable Surprise and the pantomime of Old Leo, or Harlequin the Wanderer, benefit of Mrs. Parker, the dancer; 14th, The pantomime of Old Leo, the Poor Soldier and Oscar and Malvina; 16th, The Tempest and Oscar and Malvina; 18th, Fontainbleau and The Doctor and Apothecary, benefit of Mrs. Mountain."

This makes one feel as if the managers nowadays do not give you your money's worth. The next paragraph proves that managers did not have such very happy destinies as they might have desired, nor actors either. "A very remarkable occurrence took place at the theater on this night which seemed to make a great impression on the audience. It is our duty to state facts as they appeared before the public. At the end of the opera Mr. Betterton, who played the part of Lackland, came forward on the stage, and in a pathetic manner, complained of the treatment he had received from the manager, who, he said, had not only deprived him of his cast of parts, but refused to pay him his salary, in consequence of which he, his wife and children were almost starving. This appeal roused the indignation of the audience, and the manager was loudly called for, but did not appear. Mr. Hitchcock, the deputy manager, came forward, but was not permitted to speak. On Monday, however, there appeared in the *Hibernian Journal* a long address from Mr. Daly to the public, refuting the charge in a very satisfactory manner. These charges were made at a most critical period, as Mr. and Mrs. Daly, after having retired from the stage for upwards of four years, were announced to appear on Monday evening. Accordingly on the 21st inst., The Jealous Wife (Mr. and Mrs. Oakley, by Mr. and Mrs. Daly) and the pantomime of Old Leo were presented before a numerous audience, and the manager and his accomplished wife were received with the warmest plaudits. Some marks of disapprobation, however, appearing, Mr. Daly came forward and said that if any gentlemen would take the trouble of examining the statement he had laid before the public and declare it was not just he was willing to make any apology the audience might demand. On this the play was suffered to go on. At the conclusion Mr. Daly again addressed the audience returning thanks and saying that it never was his intention to distress an individual, and that if it met public approbation he would, forgetting all that had passed, restore Mr. Betterton to his situation in the theater. This manly and humane conduct was received with the highest satisfaction. We have been particular in recording this affair, because we hope that public amusement will never again be disturbed by such appeals. The stage certainly is not the place for settling disputes between a manager and his performers."

We can imagine a New York audience waiting after the close of a play to hear a manager's speech. However, all seems to have been straightened out between the quarrelsome parties, as on the 23d of January All in the Wrong, Sir John and Lady Restless and Harlequin's Frolics were played with Mr. Betterton and the Daly's in the cast. On the 25th they played School for Scandal and Oscar and Malvina, which latter piece seemed to be something of a favorite, for we find it often repeated, as the following list of plays given in February will show:

"Jan. 28 The Suspicious Husband, The Register Office and Oscar and Malvina; 31st, Macbeth and Oscar and Malvina, Macbeth, Mr. Clinch; Feb. 1, Rule a Wife and Have a Wife (the Copper Captain and Estifania, Mr. and Mrs. Daly), and The Son-in-Law, Signor Arionelli and Mrs. Daly; 4th; The Jealous Wife and The Lyar (Young Wilding, Mr. Daly) and Oscar and Malvina; 6th, School for Scandal and The Register Office; 7th, Beggar's Opera, (Captain McHeath and Miss Brett) and Oscar and Malvina; 11th, The Belle's Stratagem and The Critic; 13th, The Hypocrite (Mr. Clinch and Mrs Abington) and Oscar and Malvina."

Of Mrs. Abington the editor writes: "This was the first appearance this season of this admirable actress and accomplished woman. Her performance of Charlotte has long been esteemed as one of the best the stage can boast of. * * * Her dress was very magnificent. A large hoop, the petticoat muslin, worked with large silver flowers and the stomacher the same, the shape of black satin."

It seems by this that costume had something to do with the success of an actress then as well as in these days.

After this, on the 18th, they played the Belle's Stratagem and The Critic; the 19th The West Indian and Harlequin's Frolics, for the benefit of Mr. Lascelles, the dancer, and on the 20th The Tender Husband and The Maid of the Oaks. Of this play the editor says

"Of all the dramatic pieces written by Steele this is perhaps the worst. A feebleness of plot, situation and character reigns throughout, and if it was not for the abilities of Mrs Abington, whose performance of the city heiress, full of the ideas found in romance, is inimitable, it could hardly hold its place on the stage."

Feb. 21 they gave The Beggar's Opera and The Deaf Lover. "This being the Queen's Birthday the boxes were free for the ladies." What queen it was is not mentioned and I have forgotten, but it would be pleasant to know. (Probably Charlotte, Queen Consort of George III.—Ed.)

The next notice says:

"Last night The Rivals was performed at the new private theatre in Shamble street. Mr. Lyster as Sir Anthony Absolute, Mr. Howard as Bob Acres, and F. Jones as Sir Lucius O'Trigger, Miss Campion, Mrs. Dawson and Mrs. Garvey taking the female parts. The house looks splendid from the grandeur of the decorations, which are of white and gold. The drapery over the boxes is of white satin with gold fringe. * * * The servants' liveries are elegant, brown coats richly laced with silver down the seams, laced scarlet waistcoat and small-clothes, and their hairs dressed with bags."

On Feb. 25 they had School for Scandal and An Agreeable Surprise, with a new English male star, who, however, made a poor impression. On the 26th they had All in the Wrong and Hartford Bridge, or the Skirts of the Camp, "for the benefit of that useful and deserving actress, Mrs. Hitchcock," but the musical trifle gets scant praise. On the 28th Macbeth and the Agreeable Surprise.

On March 4 they had Peeping Tom, Oroonoko and The Padlock. In regard to this the editor remarks that the Oroonoko of Clinch was one of his finest characters, in which he displays the dignity of the prince and the tenderness of the lover. And he also says that "the Imoinda of the beautiful Mrs. Coates was very pleasing," and that Mrs. Davenport's Ursula made ample amends for the loss of our old favorite "Mrs. Healy, who has long been considered as one of the finest performers of duenna or nurse," or what would be called now, I suppose, second old lady. On the 6th Conscious Lovers and The Haunted Tower were given for the benefit of Mr. Adams, and on the 8th All in the Wrong and The Pannel. On the 11th was Hartford Bridge, Rule a Wife and Have a Wife and The Maid of the Oaks; 13th. The School for Wives and What Do You Call It; 14th, The Natural Son and the pantomime of Don Juan; 16th, All in the Wrong and High Life Below Stairs, with the Dalys, Mr. Clinch and Mrs. Abington in the cast. "This play and farce were well acted," says the editor, "even the inferior characters were well filled." On the 18th they had Romeo and Juliet and Peeping Tom, Romeo played by a new artist who had never before played. His name is not given, but great things were predicted for him. On the 19th they gave The Stratagem and Three Weeks After Marriage, which called forth these remarks from the editor: "This play was in general well performed, but an unaccountable languor hung about the house-breaking scene, for which we can assign no probable reason." On the 20th The Foundling and The Highland Reel were presented for the benefit of Miss R. Ryder, and with the result of the following words: 'The numerous and brilliant audience assembled this night was to be considered equally a tribute to the departed merit of the brightest ornament the Irish stage could ever boast of and to the amiable deportment in public and private of his daughter so deservedly a favorite with the citizens of Dublin." The Wonder and High Life Below Stairs were given on the 22d with good houses.

There is a long extract from an essay on French tragedy which has a few pertinent paragraphs. It was written by the Rev. Henry Boyd, A. M., translator of Dante, and a "memoir" of Mrs. Robinson, who was evidently an actress of renown and an author besides. "Her father," it says, "was named Darby. Having lost a considerable fortune in promoting a scheme for the commercial advantage of England, he accepted the command of a seventy-four gun ship in the service of the Empress of Russia. He was an American by birth, though originally of an ancient family in Ireland * * * and died in 1787 honored with the highest esteem of his royal mistress, and lamented by all who knew him, as a brave man and worthy member of society. * * * His daughter, Mrs. Robinson, some years after her marriage found herself obliged on account of her husband's reverses to go on the stage, and accordingly, under the patronage of the Duchess of Devonshire, made her appearance at Drury Lane the 10th of November, 1776, in the character of Juliet, and during the three seasons she continued on the stage performed the parts of Lady Macbeth, Imogen, Rosalind, Cordelia, Ophelia, Viola Palmira, and a variety of other characters with universal applause. In the latter character she attracted the notice of a distinguished personage, which occasioned her secession from the theatre at a time when she was rising very rapidly in the estimation of the public. In 1778 she produced a musical farce at Drury Lane entitled The Lucky Escape, and about the same time a poem called 'Captivity' dedicated to her patroness, the Duchess of Devonshire. After this she published a volume of poems in octavo, 'Vancenza,' a novel, of which three editions have been sold; 'Ainsi va le Monde,' a poem, and a monody to the memory of Sir Joshua Reynolds, besides many pieces under the signatures of 'Laura,' 'Maria,' 'Julia,' 'Oberon,' etc., and also several pamphlets." Of her character they say: "She is mistress of exquisite sensibility and tenderness of mind, blended with a vivacity of temper that has frequently led her into hasty decisions, where mature deliberation would have tended to promote her interests. She is liberal even to a fault.' * * * * The feeling reader will experience a shock to his sensibility when he is told that this lovely and accomplished woman has for near six years been a victim of rheumatic attacks, which, though they have weakened her fair form have not yet had power to debilitate the strong energies of her mind, which soars above sublunary calamity."

For the month of April there were but nine performances, of which six were benefits, and the list of new plays were: Such Things Are and Midas, The Constant Couple and The Romp, The Surrender of Calais and The Battle of Hexam, The Dead Alive, Which is the Man? The Citizen and the Follies of a Day. Regarding the list of performances for the month, the editor says:

"We understand the manager has engaged a number of new and valuable performers, of whose appearance and respective merits our readers shall be apprized, and with that impartiality and candour which has already afforded such satisfaction." On the 26th they gave Just in Time and Midas, for the benefit of Mr. Owenton, who receives high praise from the editor for his character and abilities. The next is Hamlet and Patrick in Prussia, for the benefit of Mr. Smith.

On May 2 Wild Oats and The Relief of Williamstadt, for the benefit of Mr. Dawson; 6th, The Sultan, The Way to Keep Him and Three Weeks After Marriage, for the benefit of Mrs. Abington. The editor says: "To see the first comic actress of the age in three of her principal characters was a circumstance so uncommon that it attracted one of the most numerous and brilliant audiences we have ever seen." On the 15th they played Venice Preserved and The Padlock, Belvidera being played by a lady—her first appearance on any stage—for her benefit and her husband, who is confined in the Marshalsea.

There is a long account of an amateur performance of The Beggar's Opera at the Private Theatre, Shamble street, in which many of the highest lights of Dublin society took part, among them two lords and three army officers. Although one or two receive praise for acting and singing the others get scanty appreciation. Of one of the actors, a captain in the army, too, the editor says; "Captain Brown's Peachem scarcely arrived to mediocrity nor do his talents appear to us in any sense designed for the stage. However, he may improve if his imitative faculties are catching or his ambition awakens." Another might have done fairly well had she remembered her lines." Of another the editor says: "Modesty or some mysterious quality unfits this gentleman for the stage;" but Mrs. Garvey as the Irish Widow in the farce earns this hearty praise: 'In this character she outdid herself and made a most bewitching man, inasmuch as a pair of breeches can make her so. Finely formed, she at once wins the heart and fixes the admiration."

The theatrical record is gone from the June number, so we are left in painful doubt as to the new "performers," and now probably never shall know who they were, but instead of that we find a "copy of the playbill that announced the first appearance of Mr. Garrick, Oct. 19, 1741." It is as follows:

GOODMAN'S FIELDS.

At the late theater in Goodman's Fields this day will be performed a concert of vocal and instrumental music, divided into two parts.

Tickets at three, two and one shillings.

Places for the boxes to be taken at the Fleece Tavern near the theater.

N. B.—Between the two parts of the concert will be presented an historical play called the life and death of KING RICHARD THE THIRD.

containing the distresses of King Henry the Sixth, the artful acquisition of the crown by King Richard, the murder of the young kings Edward and his brother in the tower, the landing of the Earl of Richmond, and the death of King Richard in the memorable battle of Bosworth Field, being the last that was fought between the houses of York and Lancaster, with many true historical passages. (The part of King Richard by a gentleman who never appeared on any stage.)

King Henry, Mr. Gifford; Richmond, Mr. Marshall; Prince Edward, Miss Hippisly; Duke of York, Miss Naylor; Duke of Buckingham, Mr. Patterson; Duke of Norfolk, Mr. Blakes; Lord Stanby, Mr. Pagett; Oxford, Mr. Vaughn; Tuffil, Mr. W. Giffard; Catesby, Mr. Marr; Ratcliff Mr. Crofts; Blunt, Mr. Naylor; Tyrrell, Mr. Puttenham; Lord Mayor, Mr. Dunstable; Queen, Mrs. Steel; Duchess of York, Mrs. Yates; Lady Anne, Mrs Giffard; with entertainments of dancing by Mons. Feonmit, Madame Duvalt and the two Masters and Miss Graniers. To which will be added a ballad-opera of one act called

THE VIRGIN UNMASKED,

the part of Lucy by Miss Hippisly. Both of which will be performed gratis by persons for their diversion.

The concert will begin exactly at six o'clock.

In the May and June numbers are some sketches of a few of the dramatic authors whose plays were "performed" at the time, and a few extracts would doubtless prove interesting to all who feel interested in theatrical matters. The first one mentioned is Isaac Bickerstaff of whom the writer says: "The writings of Bickerstaff are uniformly marked with much purity and simplicity. Had he lived as he wrote this little book were perfect." Bickerstaff had been page to Lady Chesterfield, and through her husband's influence he became ensign in the marines. His dramatic pieces are: Lencothoe, 1756; Thomas and Sally, 1760; Love in a Village, 1762; Maid of the Mill, 1765; Daphne and Amintor, 1765; Plaindealer, 1769; Love in the City, 1767; Lionel and Clarissa, 1768; The Absent Man, ——; The Padlock, ——; The Hypocrite, ——; The Ephesian Matron, 1769; Dr. Last in his Chariot, 1768; The Captive, ——; A School for Fathers, 1770; The Recruiting Sergeant, ——; It's Well it's No Worse, 1770; He Would if He Could, 1771; The Sultan (not printed) ——.

"John Gay: The subject of this confined narrative has frequently been held up as a monument of the fallacies of hope and the disappointments of courts. The commerce between the courtier and the poet seems not sufficiently understood; the aim of the one is imputed taste and the other reflected importance. The patron is immediately a Mecænas, the poet a servile associate. * * * Gay conceived himself injured by the great and the powerful, as he expected much, so he considered much as equivalent to his fancied value. Expectations, however, are generally unreasonable. * * * Gay, the poet, was born at Exeter in 1688. His family was ancient and respectable, and he was bred a mercer. For a man upon whose cradle the Muses had dropt the seeds of poesy, such an occupation had few charms. Accordingly in 1712 he is known to have been house steward to the Duchess of Monmouth, where he continued until the year 1714, when he accompanied Lord Clarendon to Hanover, most probably as private secretary. About the end of that year, on the Queen's death, he returned to his native country. He was highly favored by the Princess of Wales, and had the honor, in the cold sweat of awkward reverence, to read to her and the ladies of her court his tragedy of The Captives in MS. Gay here was nearly in the situation of that luckless playwright described so ludicrously in the *Adventurer*. His homage was prostration, for he stumbled as he advanced before her royal highness. He nevertheless read this play, certainly dull, unpoetic and uninteresting. In 1726 he dedicated by permission his Fables to the Duke of Cumberland. The year following he was offered the post of gentleman usher to one of the youngest princesses. The pride of talent revolted at the indignity. He rejected it with anger and remonstrated warmly through his friends. Gay's residue of life was entirely literary. Disappointing visions of court preferment broke his spirits and gloomed his solitary hours. Yet the fate of the man cannot be much mourned, whose patron was Queensbury, who could leave a fortune of some thousand pounds at his death, and who living had the yet better fortune to call Swift, Pope, Arbuthnot and Congreve his intimate friends and companions. He died December, 1732, in Burlington Gardens, and was interred in Westminster Abbey. The Beggar's Opera is the only dramatic work by which he survives on the stage. The airs were selected from popular tunes—their popularity endures."

Of Thomas Otway the following is said: "Little is with any certainty known of the great author of Venice Preserved. In the licentious days of Charles the 2d, it is believed neither the virtues nor the vices of Otway were sufficiently prominent to distinguish him. He was born in Wolbeding, Sussex, on the 3d of March, 1669, and after trying the stage and the army soon wearied of both and then took up his pen, and how well he succeeded is impressed upon every heart. Imprudence, however, is said to have never left him above want, and sometimes it is reported plunged him into all its severities. We hear continually an idle reproach upon the ingratitude of an age which can suffer the indigence of genius. Otway died in 1735, but it is hoped the wretched fate said to have attended him is fictitious. Few of the professors of literature offer so striking an example as Otway of sublime pre-eminence and indiscreet abasement of genius."

Nicholas Rowe was another dramatist of the Sixteenth Century, some of whose plays, if I am not mistaken, are still played, particularly Jane Shore. The editor of *Anthologia Hibernica* says of him: "Nicholas Rowe was the son of John Rowe, Esq., lawyer, and at Little Berkford, Bedfordshire, Nicholas was born in 1673. His father wished him to follow the law, but he was chosen as under secretary of the Duke of Queensbury when that nobleman was Secretary of State. Under the reign of George 1st he united two emoluments not often combined, for he became poet laureate and land surveyor of customs. Later he became clerk of the privy councils, but he died in 1718. * * * * * * He sought the public approbation by various channels. He edited Shakspeare; he translated Lucan and composed the following plays:

"Ambitious Stepmother, 1700; Tamerlane, 1702; Fair Penitent, 1703; Biter, 1705; Ulysses, 1706; Royal Convert, 1708; Jane Shore, 1713; Jane Gray, 1715."

Next to this dramatist comes a long dissertation upon the moral and mental worth of Aaron Hill, who, it is said, was a gardener, though heir to a revenue of £2,000, which, however, he never received, through his father's fault. Hill, according to the editor, "was one of those with whom Pope commenced a war that dishonored his great talents. * * Hill was happy in his marriage, and deserved it. He died in his sixty-fifth year in 1750, and was interred with his lady in Westminster Abbey." His dramatic pieces were as follows: Elfrid, 1710; Walking Statue, 1710; Trick Upon Trick, ——; Rinaldo, 1711; Fatal Vision, 1716; Henry Fifth, 1723; Athelwold, 1732; Zara, 1736; Alzira, 1736; Merope, 1749; Roman Revenge, 1753; Insolvent, 1758; Merlin in Love, 1759; Nurses in Mourning, 1759; Snake in the Grass, 1759; Saul, ——; Daranes, ——; Fatal Extravagance, ——. (Zara was a translation of Zaire of Poltaire, and in this Mrs. Cibber made her debut and great success.)

The last mentioned dramatic author is John Home, and the editor speaks in the highest terms of his plays, particularly of Douglas, of which he quotes Mr. Gray as saying: "I am greatly struck with the tragedy of Douglas, though it has infinite faults. The author seems to have retrieved the true language of the stage, which had been lost for three hundred years, and there is one scene between Matilda and the old peasant so masterly that it strikes me blind to all the defects in the world." "This tragedy," says the editor, "abounds in nervous, picturesque and pathetic writing. The chief incidents are extracted from an antient Scottish ballad entitled 'The Child Maurice.' The following is a list of the dramas of John Home: Douglas, printed 1757; Agis, 1758; Siege of Aquileia, 1760; Fatal Discovery, 1769; Alonzo, 1773; Alfred, 1778."

There are no more matters relating to theatres or plays, with the exception of a notice at the end of the book to say that "five more pictures have been added to the Shakespeare gallery, and that fifty guineas premium have been given for an early impression of Boydell's Shakespeare, and will doubtless be the case with the present volume. The new paintings are Measure for Measure, Act 3, scene 2, by Hamilton; Richard II., Act 2, scene 1, Northcote; Midsummer Night's Dream, Act 3 scene 1, by Fuseli; Measure for Measure, Act 2, scene 2, by Hamilton; and Titus Andronicus, Act 3, scene 1, by Williams." This volume, we learn from another part of the book, was a magnificent edition, published by subscription, and each instalment contains steel engravings after oil paintings executed expressly for this work by eminent artists of the day. The paintings were placed in a gallery to be known as the Shakespeare gallery. OLIVE HARPER.

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DANIEL FROHMAN, - - - - - - - - - - - - - - MANAGER

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Everybody said it was a "go" when the play was produced at the People's Theatre last June. What play?

# AMONG THE PINES,

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HERALD—The pungent odor of the Maine pine woods impregnated the atmosphere and floated over the heads of the audience at the People's Theatre last night

DAILY NEWS—It will no doubt prove to be a money-winner.

EVENING WORLD—The realistic scene in the saw-mill was delightfully effective.

STAR—"Among the Pines" is filled with poetry and worth the seeing.

TELEGRAM—The story is frequently charming.

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Bulletin.

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## OPENED AT THE GRAND OPERA HOUSE, BROOKLYN, SATURDAY, SEPTEMBER 1.

"It is one of the most substantial of the late Bartley Campbell's successes. There is no sign of its popularity being on the wane. Last night it was interpreted by a company that entered heartily into its work, and the many strong situations were received with all the old-time fervor. As heretofore, the production was marked by scenic elaboration and was more than usually effective."---World, Sept. 2.

"It was rare good policy on the part of Knowles and Morris to select such a popular play as Siberia. It has stood the test of criticism in every city of the United States and its hold on the public is as strong to-day as on the night of its first production. It was produced last night by an exceptionally strong company; the scenery was new and elaborate and a liberal expenditure of money was made for costumes."---Citizen, Sept. 2.

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"The butler that's always 'on deck.'"
MR. HARRY BRINSLEY,
"The gentleman who removes the ashes."
MISS LENA MERVILLE,
"The miss that's running wild."
MISS ST. GEORGE HUSSEY,
"The lady that does the cleaning."
MISS ADELE BRAY,
"The maiden all forlorn."
MISS LOTTIE HYDE,
MISS MAY SHERWOOD,
"The girls that always agree."
MR. JAMES KENNY, Musical Director.

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